

Listening Lesson Practices in the Elementary General Music Classroom:

A Mixed Method Approach

By

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Debra Rae Brown

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Chairperson Dr. Debra Hedden

---

Dr. Christopher Johnson

---

Dr. Jacob Dakon

---

Dr. Cynthia Colwell

---

Dr. Scott Murphy

Date Defended: May 3, 2016

The Dissertation Committee for Debra Rae Brown  
certifies that this is the approved version of the following dissertation:

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Chairperson Dr. Debra Hedden

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## Abstract

The purpose of the study was to examine elementary general music teachers' listening lesson practices in kindergarten through sixth grade using a mixed-method research design. The listening lesson practices were investigated by musical genres used and by curricular application of the music. The belief system for the role of listening lessons in the curriculum was examined as well as materials and technology used to teach the lessons. Finally, the frequency and duration of the lessons were investigated. Two phases of research were implemented using an explanatory sequential mixed methods design (Creswell, 2014). The first phase consisted of an online survey distributed to all NAFME members in the Midwest identifying as elementary general music teachers ( $n = 4,432$ ). The second phase followed, that consisted of personal interviews with Midwestern elementary general music teachers ( $n = 6$ ). Data from the survey questions were analyzed through percentages and frequency counts. From the survey data, the open-ended questions for the interviews were constructed. The interview participants were distributed evenly in three locales, two rural, two suburban, and two urban. They lived in three different Midwestern states and worked in six different districts. Each phase-two participant was interviewed twice for about 30 minutes. The researcher transcribed all interviews and coded them using Gilligan's listening guide (Gilligan, Spencer, Weinberg, & Bertsch, 2006). Results indicated the participants integrated listening lessons into their instruction regularly. Though they used listening lessons to teach biographical, historical, and/or cultural aspects of music, they showed a preference for listening lessons integrated with musical element concepts such as timbre, form, rhythm, meter, melody, harmony, texture, tempo, and/or dynamics. Participants used a variety of materials to teach the lessons, which included published as well as participant-generated resources. Technologies used to present the music included digital recordings, images, and various video materials viewed on a monitor or projected. Participants felt that listening

lessons supported curricular goals for singing and playing skills, music literacy, and creating music. The lessons were also connected to teaching about performers, composers, historical topics, and cultural music. Participants indicated that most used 11-30% of their class sessions teaching listening lessons. Younger children had lessons of shorter duration. The duration did not generally affect the frequency of lessons; however, the topic, for example form, sometimes affected the duration. Participants incorporated listening lessons for four reasons; (a) as exposure to music genres, (b) to reinforce or introduce musical concepts, (c) to aid in classroom management, (d) as an expectation of the profession. Recommendations and implications were discussed in connection to these results.

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Finally, I would like to thank the many Midwestern educators who completed my survey and especially the six who allowed me to interview them during busy times in their school year.

## **Dedication**

My husband, Paul Brown, has always wanted me to achieve my dreams and has sacrificed for me to reach them. I dedicate this document to him because of his constant love and support. Sharing in the dedication would be our sons David, Ben, Jacob, and Pete as well as our daughters-in-law Kahla and Crystal due to their enduring encouragement. I would also like to dedicate this to my mother, Cindy Smith and my late father, Ramon Smith, for their pride in my accomplishments and for instilling in me, at a young age, that I could have success in whatever I chose to do.

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## Chapter 1

Listening is one of the first communication skills that most young children develop. While children typically learn to speak by listening they also may learn to be musicians through listening. Therefore, one could assume that listening is a primary facet to music education.

The fact that music increasingly permeates and at times even seems to dominate our environment and our society, points with growing importance to not just the nicety, but the necessity of music listening education . . . and the concomitant need to expand the research base that supports this essential aspect of contemporary music education (Haack, 1992, p. 463).

Since music-listening education would be within the responsibilities of music educators, investigating attitudes and practices concerning listening lessons could show insight into the evolution and direction of the lessons from the viewpoint of teachers.

Whether students are singing, playing an instrument, moving, creating, or reading notation, they are always listening to music as part of the process. However, awareness of listening could be illusive. “Music is a presence in the lives of virtually all young people, yet it often takes the expert facilitation of educators to bring it to their listening attention and draw them into a fuller involvement with it” (Campbell, 2005, p. 30). Thus, a music educator could infer that the pedagogy chosen to teach listening would be of importance to their students’ music education. Campbell raised the possibility that this may not be recognized by educators stating “[s]ome teachers may view listening with skepticism, considering it a passive process, choosing instead . . . development of performance skills and compositional activities” (p. 30). The process

of teaching listening within music education, whether passive or active, is foundationally present, either as a part of the stated curriculum or a part of the hidden curriculum.

### **Listening skills in education**

Not exclusive to music, listening encompasses all levels of education. A recent article concluded that listening, in general, happens in four stages, “receiving, attending, interpreting, and responding” (Wolvin, 2013, p. 105). Beyond receiving the sound and attending to that sound, interpreting and responding may not occur without guidance. Interpretation and response to listening, by Wolvin’s definition, needs to be taught. Yet we might suspect it is most often taught indirectly through giving directions, leading instruction, and checking students’ comprehension through verbal means. “[O]ften teachers do most of the talking, rote drills are the norm, and there is little time for explicitly teaching listening skills” (Listening skills inventory 2008, p. 1).

While listening appears to be important to instruction, it would seem fundamentally necessary for music instruction. Teaching listening skills could even be seen as a domain of music education due to its aural nature. According to Madsen and Geringer, “[l]istening to music seems prerequisite to all other musical pursuits and focus of attention combined with developing a high level of aural discrimination seems to provide the basis for meaningful musical listening” (2001, p. 103). Music then, could be a vehicle to teach listening, but more specifically to create an environment fertile for a music education. In order to proceed though, an understanding of listening and its meaning in music education would need to be clearly stated.

### **Listening types in music education**

Listening could be defined along a spectrum of descriptors. Just hearing sound is listening in its most foundational form. Full concentration of spoken words for diagnostic or

instructional purposes is also listening, but the cognitive processes between these two examples are very different. In terms of understanding this study for educational purposes, clear definitions of listening must be established. Therefore, the work of Green (2001) served to clarify types of listening as a definitive basis for this dissertation.

According to Green (2001), there are four types of listening that happen in musical learning. They are as follows:

- *Purposive listening* has a “particular aim, or purpose of learning something in order to put it to use in some way after the listening experience is over” (2001, pp. 23-24).
  - For example, a segment of music meant to be played, remembered, described or compared, would be heard first, then reproduced or used as information articulated by the student(s). *Purposive* listening would benefit students who are playing, echoing or interpreting music by ear.
- *Attentive listening* consists of “listening at the same level of detail as in purposive listening but without any specific aim of learning something in order to be able to play, remember, compare or describe it afterwards” (2001, p. 24).
  - For example, listening closely to the sum parts of a musical example without later need to play, remember, describe or compare any designated spot would be attentive listening. A student’s exposure to a musical composition the first time could be listening attentively.
- *Distracted listening* involves attending to the music “on and off, without any aim other than enjoyment or entertainment” (2001, p. 24).
  - For example, music is present and listeners hear it, though other distractions are also dividing their attention. A concert-goer could be a *distracted* listener.

- *Hearing* “occurs when we are aware that there is music playing, but are barely paying any attention to it at all” (2001, p. 24).
  - For example, music is present but there is no focus on the music except to know it is present in the venue. Music playing in the classroom as children complete other types of classroom activities would be considered *hearing* the music.

All ways of listening, by Green’s definitions, are a part the music classroom, but which of these apply specifically to listening lessons taught in that classroom? Listening lessons therefore need to be defined, which is problematic due to the use of several terms without distinct meaning used over time in music education.

### **Listening lessons in music education**

For over one hundred years, listening lessons have been included in the elementary music curriculum in the United States. Over that time, publications have called listening lessons several terms including: *music appreciation* (Birge, 1966; Clark, 1930; Dunham, 1961; Faulkner, 1929; Glenn & Lowry, 1935), *listening selections* (Beethoven, J. et al., 2008; Beethoven, J. et al., 1995; Crook, Reimer, & Walker, 1985; Landeck, Crook, Youngberg, & Cowell, 1968; Silver Burdett Making Music, 2008), *music for listening* (Leonhard, Krone, Wolfe, & Fullerton, 1970), or *listening lessons* (Boardman & Landis, 1966; Boardman & Andress, 1984). All of these references listed musical pieces to be used in music class, but not to be sung or played instrumentally. The aim was for the music to be studied for the purpose of developing musical-listening skills for varied curricular reasons. For this study though, only one term will be used, noting that various terms used in past publications exist as a part of an all-encompassing history.

The term *listening lessons* will be used for this study. There are reasons why it is preferred over the other terms used in the past. The term *music appreciation* has historically lost

favor due to the difficulties in defining and assessing “appreciation” in an individual. *Listening selections* and *music for listening* infer a list of music to be heard, having no connection to an educational setting. The term *listening lessons* suggests that the music involved is intended to meet curricular goals due to the inclusion of the work “lessons.” In addition, no solid definition for listening lessons exists in any textbooks nor from the National Association for Music Education (NAfME). Therefore, a definition has been synthesized for the purposes of this document.

Using several music education sources published between 1926-2005, I define *listening lessons* as musical examples used in all or part of a music lesson, not to be performed by the students, but rather used as material to develop music-listening skills. This could be accomplished through the study of cultural, historical, and/or biographical objectives as well as objectives in learning the elements of music. Those musical elements include (a) musical form, an element frequently isolated in the historic literature; (b) instrument, voice, and ensemble identification as well as the timbres associated with different mediums; and (c) rhythm, meter, melody, tonality, texture, harmony, tempo, dynamics and other types of articulation.

Support for this definition can be found nearly 100 years ago in the published literature of the first listening lessons written for children. Using a cultural or aesthetic approach, children were encouraged, through music listening, to develop skills in musical discrimination of different classical styles of music, often through form and medium. “[T]his power of discrimination is developed most easily and best by beginning in early childhood with a carefully planned program of music-appreciation studies” (Giddings, Earhart, Baldwin, & Newton, 1926, p. 24). The early texts supported the use of listening lessons in school for the purpose of cultural, historical and/or biographical objectives. All the lessons illustrated in the books connected to a

context of classical music in Western culture, which included information on composers and their works (Clark, 1930; Earhart, 1932; Faulkner, 1929; Glenn & Lowry, 1935). Earhart elaborates on this idea in a later publication saying “[Listening lessons] may reasonably be considered as the ability to hear concretely, accurately, and sensitively, and to enjoy richly the resultant myriad appeals that tonal address makes upon our sensibilities” (Earhart, 1932, p. vi). The paradigm for these lessons is strongly aesthetic. Later, learning musical elements through listening became a large part of the definition and is supported through past practices, too.

The idea of music listening serving a particular purpose was later expressed by Copland (1957). He described the sensuous plane as the “sheer pleasure of the musical sound itself” (p. 10). The other two planes—the “expressive plane” and “the sheerly musical plane” (1957, p. 10)—delve into the study and discussion of the musical elements by listeners. “The musical listener . . . must hear the melodies, the rhythms, the harmonies, the tone colors in a more conscious fashion. But above all he must . . . know something of the principles of musical form” (p. 16).

Later writers expanded upon Copland, specifically for elementary music education. “Types of listening experiences . . . are those based upon music more difficult than the children can perform. In these lessons . . . the main focus is upon the music, with listening experiences designed to help the child’s perception of what is being heard” (Harrison, 1983, pp. 200-201). Harrison, similarly to Copland, stepped past the aesthetic sensibilities into the curricular realm of using musical examples more difficult than the children can perform to help them develop their awareness and skills in learning the musical elements. Approaches along this same line are also reflected in the writings of Glover and Ward (1998) and Campbell (2004).

First-timers to musical works, forms, and genres—our students—do well to have their ears opened to “big picture” items, noting timbres, and texture, and



melodic and rhythmic components of the music. Our students are further enlightened when we lead them into a discovery of the nuances of music in its cultural variety, and when they are able to come to terms with the extremes and subtleties of dynamic expression (Campbell, 2004, p. 54).

With a definition in place we can now revisit Green's conceptualization of listening, bringing us full circle as we seek to clarify this particular approach to listening lessons.

Though all four categories of listening (purposive, attentive, distracted, and hearing) could be applied to any listening lessons in the music classroom, the present study focuses on two categories: purposive and attentive listening. The aim of purposive listening is to learn to play, remember, describe, or compare music. Listening lessons include all of these except playing music, since they do not reflect student performance. Attentive listening does not focus the student toward targeted content like purposive listening. Therefore, it would be considered an approach more for review, assessment, or for lesson types in the cultural, historical and/or biographical realm.

The term "listening lesson" then takes the place of all other terminology with the exception of quotes from the literature. This was decided knowing that other terms used may or may not coincide exactly with the definition used here. As part of the terminology, listening lessons discussed within this paper will be within the realm of Green's purposive and attentive listening definitions, excluding the intent to perform (sing or play) the music chosen for the listening lesson.

### **Need for the Study**

With a lack of a national music curriculum in the United States, listening lessons became the domain of the book publishers and researchers, without a clear interpretation of what a

listening lesson entails. Many publications such as classroom textbooks, plus research sources, have supported the use of varied listening-lesson structures in the classroom (Baldrige II, 1984; Clark, 1920; Edwards, 1998; Faulkner, 1929; Hayden, 1957; Hood, 1931; Hotchkiss, 1990; Sanz, 1993; Sims, 1990). These include pre-written cultural, historical, and biographical lesson plans with recorded music. The availability of these resources alone however, does not reflect when, how, or if teachers used them in music classes. In addition, there was little, if any, teacher input for content in these texts, including the listening lessons. This is reflected by the authorship and credits in the books. The perspective and practices of music educators teaching listening lessons appears to be a missing element in both research and in the published resources.

Listening lessons have been explored by different perspectives in extant research. One dissertation has detailed the history of listening lesson selections in the publications during the twentieth century (Sanz, 1993). Another researched music listening through the teachers' efficacy on the subject, but without defining listening lessons (Cusano, 2004). At times, researchers have contemplated the musical development of students' listening abilities but not the lessons (Campbell, 2005; deVries, 2004; Hedden, 1981; Sims, 1995; Walby, 2011; Wolvin, 2013). The information these studies provided assisted with the curricular and pedagogical design of listening lessons, but does not show whether teachers have applied findings to their daily classroom practices.

Some have suggested that the teachers' perspective of listening lessons, including their educational value, has been missing (Brown, 1964; Cusano, 2004; Sanz, 1993). The value teachers place on listening lessons is necessary knowledge to better understand the place of listening in the elementary music curricula. In the absence of a common definition, synthesizing the educational practices and perceived value from the wealth of literature is not possible to date.

The closest study to this one which examined teachers' practices and beliefs about teaching listening was without a definition for listening lessons and concluded without addressing advances in technology such as computers. It was also written before the emergence of smartboards, and interactive programs (Cusano, 2004). Since then, due to the continued growth of technology in the classroom, the application of listening lessons in the classroom may have changed, leading to the need for a re-evaluation. Although there are newly-published resources available, we know neither the extent to which the resources have been used, nor their effectiveness. Other unknowns include the manner in which teachers choose to use the resources, the frequency to which they are used, and the appropriateness of the learning experience for the students. "Finally, an important way for the profession to accumulate valid research results about contrasting teaching practices will be through serious attempts to incorporate in the research community those professionals who daily interact with children" (Atterbury, 1992, p. 599).

Therefore, with teachers' input absent from the literature on music listening for children, it is not known how or if music educators see a need to teach listening lessons in elementary school general music. If listening influences learning language, then developing musical listening skills is conceivably the precursor to becoming an accomplished musician and an educated music patron. This study was completed to contribute to the research concerning the use of listening lessons in the elementary music classroom from the teachers' perspective. The value and application of listening lessons from a pragmatic viewpoint is the area of focus. It is particularly important to do so now, at a time when technology has expanded the listening lesson resources available to teachers.

### **Purpose of the Study**

The purpose of the study was to examine elementary general music teachers' listening lesson practices in kindergarten through sixth grade using a mixed-method research design. Creswell's "explanatory sequential mixed methods design" (2014, p. 220) was chosen for the study. Through this design, a survey was used to gather quantitative data. After analysis, the results served as the foundation for qualitative interview questions conducted with in-service elementary general music teachers.

## **Chapter 2**

### **Review of Literature**

Listening to music has been a part of humankind for much of what we know of history. The impact of a musical performance is felt not only by the performer, but also by the listener. “[T]he pleasure we derive from listening to music results from the innate connection to the basic social drives that create our interconnected world” (Loersch & Arbuckle, 2013, p. 777). Music affects us in an aural sense, yet differently from how spoken language does so. It is not surprising then, that learning to listen in music has become a part of education since it is a common human experience. As with many educational experiences, approaches to learning to listen to music have changed.

#### **Organizational Framework**

Teaching listening lessons has been a part of elementary music for over one hundred years (Birge, 1966; Keene, 1982; Labuta & Smith, 1997; Mark, 1996). Taking an overview of past practices and trends from this time is essential to the purpose of this study. Thus, the literature for the study was approached as an organizational review that was historically formatted. This approach of literature presentation is preferred when “the emphasis is on . . . a change in practices over time” (Randolph, 2009, p. 4). The method for conducting the review was centered upon a phenomenological lens to inspect the literature (Randolph, 2009, p. 10). Therefore, empirical and historical research was organized to chronologically sequence the phenomenon of listening lessons in the elementary music classroom, creating a foundation for the current study. Since the chronological sequence covers a long period of time, the review needed a division of time for clarity.

No universal division by years in listening lessons is commonly accepted in music education. One dissertation about the musical examples available for listening lessons in textbook publications did divide the century of information into four categories ending in 1990 (Sanz, 1993). A vague justification was given by the author for each of the time periods. I then synthesized that information to create a summary for each group of years. This study will use these four divisions plus a new designation for the time since 1990. The last time period was articulated with indicators taken from textbooks of the time. The organizational time periods used are:

- 1904-1924: The entry of listening themes into books meant only to teach listening lessons to children centered on aesthetic learning.
- 1925-1954: The expansion of recorded technology, both 78rpm records and radio, occurred in which contests centered on listening lessons appeared in American society. Also, symphonic concerts formatted for children began to appear.
- 1955-1969: The introduction of conceptual learning of musical elements with 33rpm recordings and listening lessons were included in elementary music textbooks formerly centered mostly upon songs to sing.
- 1970-1990: Increased visual representations and greater numbers and genres of listening lessons in elementary textbooks appeared. Iconic representations for listening lessons plus assessments were included. Recordings were available as 33rpm recordings, cassette tapes, or later, CDs.
- 1991-2015: Digital and interactive materials with graphic art, using computers, smart boards, and projection in the classroom became a part of the listen lessons resources.

As a result of the need to present information through an historical lens for purposes of organizing resources, philosophical beliefs and practices of listening lessons, the above time frames, first described by Sanz, will be the basis for the organization. Each group of years contains discussion organized in the following manner (a) the available resources published for teachers; (b) the philosophical beliefs of that time, as reflected in the resources as well as other historical and empirical literature, when available, and (c) pedagogical applications of the lessons as suggested to teachers from the literature.

## **Listening Lessons in the Elementary Music Classroom**

### **1904-1924.**

#### ***Resources available for listening lessons.***

Music education in schools has focused on the students gaining skills to perform music, either vocally or instrumentally. Learning about music through listening, slowly became a facet of music education over time. One of the early books on music listening argued that “*the art of hearing and following coherent musical discourse*” (Mathews, 1888, p. 5) was an additional aim in music education *beyond* performance of music in the music classroom. Musical examples were the essential elements for listening-lesson experiences and these were not available for a number of years, despite the invention of recorded sound (Birge, 1966). Before the emergence of recordings, listening lessons were either played by the teacher, or by player-piano rolls in the schools and were restricted to great European composers and their works (Dunham, 1961). The sequence of lessons was expected to advance to more difficult works as the children grew. “At this level [grades five and six] themes from symphonies and operas are given [as examples] for the purpose of increasing the student’s interest in musical compositions” (Sanz, 1993, p. 51).

With the availability of recorded music, listening lessons changed. Inspired by Mathews, Frances Elliott Clark of Milwaukee was the first to use recorded music in the classroom, just after the turn of the Twentieth Century (Birge, 1966; Keene, 1982; Labuta & Smith, 1997; Stoddard, 1968). Clark's practice of using recorded music in class spread to her contemporaries. After a few years, the Victor Talking Machine Company "placed Frances Elliott Clark at the head of its Educational Department in 1911" (Stoddard, 1968, p. 86) to produce recordings for children in school. Music educators as well as general educators began to purchase phonographs and 78rpm records which soon included publications of lesson plans and guidance on how to teach with the recordings (Clark, 1920; Glenn, 1923). A review of the recommended recordings lists in the early Victor Talking Machine Company text showed the recordings could be instrumental or vocal, but were nearly always European classical music in nature (Clark, 1920, pp. 103-109).

***The philosophical beliefs connected to listening lessons.***

An assumption that students would not learn about music solely through their own performances made way for formal inclusion of curricular-based listening lessons in the classroom. Educators sought to isolate listening skills with lesson plans devoid of singing or playing music. The emphasis was on listening skills alone to train students' ears, thus making way for a third approach to music education in schools, after singing and playing instruments. One early listening-lesson publication stated "[i]t is just as necessary to train our ears as our fingers, and this may be accomplished only through repeated hearings of the greatest musical compositions" (Faulkner, 1929, p. 7). An emphasis on aesthetic judgment appeared to be the main goal of listening lessons. "[I]t should be clearly understood that the beginning and the end of music appreciation for little children is that the musical and the so-called unmusical alike shall



*experience and love MUSIC ITSELF [sic]*” (Clark, 1920, p. 26). “Certainly hearing and enjoying music just because it is beautiful should be a part of every appreciation lesson” (Clark, 1920, p. 78). Besides the aesthetic approach, another language-related principle contributed to the early growth of music listening lessons for students.

Child development beliefs of the early twentieth century reinforced the use of listening lessons as akin to language development. Echoing the philosophy of Pestalozzi (1912) and Dewey (1909), a child was to hear music before learning about music, just as a child heard language early in life before using language. Reproduction through symbol (a performance) of these aurally-based skills would come later in the child’s development. Therefore, listening lessons first emphasized exposure to sound more than analysis or reproduction of sound.

Music should be heard in infancy and early childhood as language is heard, and later studied in exactly the same way. First, the child should listen just to listen, then listen to learn, exactly as he first hears language all about him, then listens intently to try to imitate the spoken words and to comprehend the meaning of a wide vocabulary which he may later use (Clark, 1920, p. 19).

Clark’s view for using listening lessons with young children coincided with the early Progressive Education Movement and the work of Piaget (Segal, Bardige, Woika, & Leinfelder, 2010), striving to be in sync with the development of the child. “[The book] contains explicit instructions for using a splendid selection of simple, yet most beautiful, music for children during the sensory period” (Clark, 1920, p. 11). Overall, there was recognition that listening to music would be a lifelong pursuit, especially with the increased availability of recordings. “There are a very few who *create* music; a larger number who *perform* it; . . . and that great class who *listen* to it” (Clark, 1920, p. 12).

***The application of listening lessons.***

Publications for listening lessons were rare until around 1920. A series of books published under the supervision of Clark through the Victor Talking Machine Company were some of the first available. These stressed multiple listening experiences were key for individual students to develop listening skills in music. For classroom use, the Victor textbook lessons often emphasized a wholistic exposure of the music. This was illustrated through individual lessons plans reflecting a strong aesthetic component as the ultimate goal stated as “intellegent understanding . . . culminating in individual reaction to TONAL BEAUTY” (Clark, 1920, p. 79).

By examining an actual listening lesson plan, the goal of the program becomes evident. Often the lesson begins with an anticipatory set, a term used later to describe a way to introduce lessons (Hunter, 1982). Then a second portion of the lesson was for the childrens to hear a chosen recording on the phonograph. Many suggested lessons were thematic and segmented into several portions. Rarely was it stated that children sit motionless to listen to the music. The children were asked to specifically listen for a musical element or were given directions for movement inspired by the music. It is unclear how frequently lessons should be scheduled or whether the lesson grouping was to be taught all at once or spread over time. No definitive schedule was suggested in the publications. The catalog number of the Victor Talking Machine Company recording was always present, listed with the lesson (See Fig. 1). The following provides examples of the anticipatory set and the particular activities that might accompany the listening lessons.

Fig. 1. Listening lesson segments for kindergarten, circa. 1920

**LESSON III**

**Wild Horseman—18598**

Girls and boys, let us listen to this whole story in music and see if we can tell what it is about. You think it is about horses. What made you think that? You say you could hear their feet as they were galloping along. (Permit the children to make up their own story.)

**Ride a Cock Horse—17004**

A lady is going to sing us a story about a horse. Listen and see if you ever heard of him. Is he just the same kind of horse the others were? How is he going? Is he walking, running, or galloping? (Children may imitate galloping of horses by placing hands in front of them as if holding reins and moving the body to give the motion of the galloping horse. There need be no actual galloping around the room unless it is so desired.)

**Sylvia Ballet—Pizzicato\***

In beginning free expression work, use the first strain only. For presentation, see Lesson I for Kindergarten.

**Theme for High-Stepping Horses } 18253**  
**Motive for Skipping**

Close the period with unified work, through suggested expression. Allow all to play high-stepping horses, and then to skip together.

\* Record in preparation.

∞ 86 ∞

The thematic presence in this lesson appears to demonstrate listening for and moving to a beat with the rhythm of horse's hooves and/or skipping motions (Clark, Music appreciation for little children, 1920, p. 86).

## 1925-1954.

### *Resources available for listening lessons.*

As the listening lesson movement became more popular from the 1920s through the years of World War II, several companies published textbooks intended exclusively as resources for listening lessons. Some were meant for the youngest students ( Glenn & Lowry, 1935); others

targeted older children (Faulkner, 1929; Clark, 1930). The presence of the RCA Victor Company, formerly the Victor Talking Machine Company, remained as other companies also published listening-lesson books. The emphasis of the books continued to have an aesthetic intent of exposing students to aural beauty. “Hence, it is the function of music appreciation as a school subject to provide criteria by which the student may apprehend and evaluate for himself a musical work of art, and thereafter cherish it as one of life’s choicest possessions” (Glenn & Lowry, 1935, p. xi). However, some music educators believed that *directly* teaching the aesthetic philosophy was not possible as it was not visible or accessible. Instead, by providing students repeated exposure to good music, an *enculturation* of the art would develop and last a lifetime (Glenn & Lowry, 1935). The listening lesson resources continued to be separated from the singing books early in this period (Sanz, 1993). With repeated listenings and life-long listeners as an objective, a competitive contest in music listening emerged as well as an expanding of the audience for professional orchestras.

In addition to listening lessons in schools, two social phenomenon appeared nationally during these years that impacted the resources available to teachers. Children could study listening lessons to attend a school-sponsored orchestral concert and children could compete, similar to a spelling bee, with their knowledge of classical music in music memory contests. Though these both originated in the 1920s and 1930s, both still have a presence in music education today (Education and Community, 2015; Music Memory, 2015; Wisconsin Music Educators Association, 2015; Young People's Concerts, 2015).

Regional orchestra conductors and music educators worked together to arrange for symphonic performances compiled especially for children. “The selections to be played at these concerts are previously studied in the schools, and at the performance are explained by the

director of the orchestra” (Birge, 1966, p. 216). The aim for the concerts was that the children would be acquainted with recordings of the music before hearing the works live. This took teacher preparation in the weeks ahead of the concert date. Many major cities were listed as sponsors of such concerts at mid-century including New York, Chicago, Detroit, Cleveland, Cincinnati, St. Louis, Kansas City, and Minneapolis (Birge, 1966). The educational strength in such concerts was described as “the opportunity of hearing music superbly performed, but also in the fact that they afford a practical basis for appreciation courses planned by expert musicians” (Birge, 1966, p. 217). While the concerts were by design attentive listening, a more purposive approach was seen through music memory contests.

Music listening as a competitive activity gained popularity during this era and beyond. Music memory contests were specifically constructed for students to recognize, by sound alone, a listing of classical musical selections and then to compete with their peers for prizes. The first contest of this type was in New Jersey as early as 1916 with a greater popularity in the 1930s sometimes using radio performances (Sanz, 1993). For several decades afterwards, listening contests were popular and still exist in some states today. “The general play of the music-memory contest is simple, and it can be readily adapted to a local situation. As a rule, all that is required is a phonograph and access to a group of records . . .” (Seegers, 1925, p. 219). Scholes and Keith both wrote books in the 1920s and 1930s respectively on preparing students for educational radio contests such as these. The contests were sponsored by several institutions and organizations such as Columbia University, the University of California, the University of Wisconsin, and the University of Alabama and the National Broadcasting Company (Keene, 1982).

The listening lessons compiled to prepare students for both the concerts and the music memory contests were published with the intent that the music would be taught in a school setting before the event. Glen and Lowry cautioned not to let the concert or contest drive the teaching too much as to forget the objectives in learning the music initially. “Though no one can think that the mere memory drill will of itself heighten discriminating taste, yet the music memory contest can be so organized and conducted as to increase the true appreciation of music” (p. xiv).

***The philosophical beliefs connected to listening lessons.***

One of the original reasons for implementing listening lessons was because “recent developments of phonograph and radio have so increased the amount of listening possible everywhere as to make that work [music listening] at least equal in importance to the other phases [learning to sing and play music]” (Hood, 1931, p. 21). Listening was not open to all types of music in these publications, but rather genres deemed acceptable to the authors. “Sensing and evaluating the qualities which make music good, better, and best will induce the child as his experience grows to choose voluntarily the good, better and best. ‘Trash’ cannot be eliminated unless a worthy substitute is preferred” (Glenn & Lowry, 1935, p. ix). Thus making an aesthetic judgment continued to be a major tenet in listening lessons as the authors filtered what was acceptable.

Music examples in the Glenn and Lowry book were all Victor Recordings and symphonic in nature (1935, p. 67). At this same time though, the idea of teaching for aesthetic principles with mostly classical selections was beginning to create a challenge, as noted by Hood. “The inability of the majority of people to listen to any but the most elementary of good music, and their distinct preference for the cheaper kinds of music, makes us double the influence of our

public school music training” (Hood, 1931, p. 21). She continued, expressing doubt for any lasting learning from listening lessons saying “that the standard of music to which the average person listens by preference is as high in communities where there are no listening lessons in the schools as it is where appreciation is a regular subject” (p. 21). It is inconclusive whether her discontent with listening lesson objectives was due to the time allowed for listening lessons, the aesthetic philosophy behind them, or that listener preference would always take precedence. She indicated it could be any of these stating “a few of the outstanding selections used in school are enjoyed afterwards by the students, but there seems to be no ability on their part to enjoy anything new unless they have guidance” (p. 22). This supported a notion that students could, over time, accept whatever music they had been taught in school in addition to what they enjoyed at home. However, this raised a question of how to approach teaching listening lessons most effectively in the classroom.

Hood had ideas about changing listening lessons to be more compelling. She suggested that newly introduced pieces should be compared to music familiar from past study. More repetitions of the music were offered as a tactic for better learning. She also inferred that popular music could be included as opposed to strictly classical selections. “Sometimes it is even feasible to allow them [students] to bring favorites (records) from home and thus encourage pride in their musical library. This choice can also serve as an index to the taste being developed” (p. 58). The conversations by Hood prompted changes in listening that were later manifested in the published literature (Brown, 2014), noting that change was slow. And while discussions about the implementation of more current listening literature occurred, actual evidence of these changes transpired a bit later.

***The application of listening lessons.***

Before the years of World War II, each teacher who implemented listening lessons in the classroom had to independently acquire the recordings suggested in the textbooks, symphony concert, or music memory contest. A change happened with the inclusion of recordings with the basal textbooks used in the elementary music classroom. In the years just after WWII, the American Book Company produced a music textbook series that included recordings. The series was titled *The American Singer*, a collection of songs for the children to sing, but including few listening lessons. However, the recordings supplied with the texts were examples of the *song literature* in the book, not the listening lessons. For those, “[t]eachers are provided with a resource list that included the RCA basic record library, Columbia Records and RCA-Victor recordings” (Sanz, 1993, p. 98).

Listening lessons in the textbooks were a break from the continuity of songs. The subjects of the lessons would rarely associate with the songs before and after the listening lessons. One text showed an expansion past an aesthetic approach to listening to learn musical elements along with appreciation for the art.

In the primary grades stress was laid on “learning to listen.” In the intermediate grades emphasis is given to “listening to learn.” We give our attention to the musical elements which are heard, and especially to helping the pupil to become more and more appreciative of music as a medium of expression. Furthermore, listening for pleasure should always be kept in the forefront of the pupil’s thought, with frequent reference to the music heard over the radio, at movies, concerts, in the home, and elsewhere (New music horizons: Fifth book, 1953, p. 231).



This particular fifth-grade edition includes eight listening lessons. All eight are classical music with lesson notes included in the children's textbook (see Figure 2).


Fig. 2. Listening Lesson for Grade 5, circa 1953

176 OLD DANCES AND MUSIC DESIGNS

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Themes: MENUET — BACH  
Transcription for Violin and Piano by F. Winternitz

*Allegretto*




The well-known "Menuet" of Johann Sebastian Bach is composed of several themes. These are so different from each other that you can observe repetition and contrast of themes in the same way that you have studied the phrase structure of simple songs. Instead of using letters, as was done in analyzing phrases, the succession of themes may be indicated by the use of Roman numerals, I-II-I, etc. The several themes of this composition are given above, each with its Roman numeral designation. Now listen to Bach's "Menuet," recognize the themes, and show by the numerals how the composition is organized.

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Themes: GAVOTTE — BEETHOVEN

*Andantino*



This charming "Gavotte" was composed about 1786, when Ludwig van Beethoven was sixteen years old and before he left his home in Bonn to settle in Vienna. It is very much in the style of Mozart, and, indeed, was for a long time believed to have been composed by that master.

The three principal themes are given above, but as you listen you will observe that the third theme is extended to considerable length, and the work closes with a well-defined Coda. See if you can follow the structural analysis to the extent of discovering that this "Gavotte" is in three-part form.

The lesson introduces the melodic themes of two dances by classical masters. The children are encouraged to recognize themes within the performance of the piece, observing the form (New music horizons: Fifth book, 1953, p. 176).

The musical examples (Fig. 2) were to be played on the piano by the teacher unless a recording had been purchased. The lesson was centered upon melodic themes from two different composers. Only the beginnings of the themes are listed in notation with the rest as part of the recording or piano performance. In addition to the theme study, a little biographical information was included about Beethoven.

### **1955-1969.**

#### ***Resources available for listening lessons.***

During the 1950s, music textbooks used in the classroom for singing included some listening lessons. Lessons were usually distributed throughout the textbook and sometimes mentioned conceptual objectives focused on musical elements, and including a few cultural pieces outside the realm of classical music. Sans observed “[w]e begin to see a move in music education from performance to one of learning about music through a conceptual approach” (1993, p. 107). Thus, listening lessons began to work in tandem with performance in the elementary classroom when teaching musical concepts.

Recordings often accompanied musical textbook series in the 1950s and included tracks meant for listening lessons in addition to the songs in the books. Ginn and Company produced the *Our Singing World* series from 1949-1957. “In the later edition called the ‘Enlarged Edition,’ recordings were produced by Ginn [and] Company to accompany the series [sic]. The recordings consisted mostly of songs but a few themes are included for the teaching of listening” (Sanz, 1993, p. 105). Purchasing a separate resource for listening lessons was no longer the only way teachers could acquire listening lesson materials.

During the 1950s and through the 1960s, technology advancements once more changed the resource possibilities for listening lessons. After World War II, film strips as listening lessons

could be purchased for the classroom. By the 1950s, Music Educators National Conference (MENC) published books for teaching listening lessons that included tapes, films, filmstrips as well as radio and television programs (Music education materials: A selected bibliography, 1959; Pitts & Houts, 1958; Shetler, 1968). These included more media for children than listening lessons, with materials marked for different ages and categories.

It is interesting to note that a few educational film producers are beginning to respond to repeated requests from music educators for materials to be used with young children. Others are developing new approaches to the use of music with other subjects (multi-media approach). Many of the new listings should be of special interest to teachers of general music and at the secondary school level (Shetler, 1968, p. iii).

Film and film strip titles for elementary listening lessons could be rented or purchased from the distributors directly. Once determined as age-appropriate for the students, the music teachers could utilize these as listening lessons, visually and aurally engaging the students in music.

The media choices for the elementary music teacher covered cultural, historical, biographical and musical elements, in line with the listening lesson definition for this study. For example, a cultural film of Irish folk music was available in “A Bit of Blarney” (Pitts & Houts, 1958, p. 4). Historical music selections with performance footage or visual graphics were available from companies including single works like “Blue Danube Waltz” (Shetler, 1968, p. 6) and “Peter and the Wolf” (p. 36) Biographical documentaries were produced for children titled, for example “Brahms and His Music” (p. 6). Musical elements, including instrumental timbres were procurable also, such as “Harmony in Music” (Pitts & Houts, 1958, p. 17), “The

Woodwinds” (p. 19), and “Discovering Form in Music” (p. 11). Each example was clearly noted for the grade levels intended for its use.

At one time, the distributors of these media may have kept a record of the frequency these materials were rented or purchased, just as textbook companies have tracked their customers’ purchase histories. However, adopting a book series or buying audio-visual media does not inform us of its use by teachers in the music classroom; neither the frequency of use nor the specific implementation are known.

***The philosophical beliefs connected to listening lessons.***

During these fifteen years, some new ideas emerged in listening lessons. Musical genres in the textbooks *began* to diversify from being mostly European classical music and the number of listening lessons within the textbooks grew. Philosophically, music educators attributed the 1960s as a time of diversification, influenced by a series of symposia and conferences (Reimer, 2003; Jorgensen, 1997; Mark, 1996; Keene, 1982). The Tanglewood Symposium of 1967, specifically declared there should be an expansion of music genres applied in music education in the United States.

Music of all periods, styles, forms, and cultures belong in the curriculum.

The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music, and the music of other cultures (Choate, 1968, p. 139).

Other events that contributed to the changing landscape in music listening included Yale Seminar (1963) and the Goals and Objectives (GO) Project of 1969 (Mark, 1996). Both reinforced and expanded the declarations of the Tanglewood Symposium. It took some time for publishers to align with the same tenets, however. The elementary music textbooks of the 1960s,

including listening lessons, had little genre variety. Classical, jazz, world and electronic music were the only four types represented in the books (Boardman & Landis, 1966; Landeck, Crook, Youngberg, & Cowell, 1968). The expansion of genres would take place vividly in the next decade (Brown, 2014), however, genre expansion was not the only change during this span of years.

One other philosophical change that occurred during the years 1955-1970 involved conceptual learning of musical elements as a direct focus of the listening lessons (Dunham, 1961; Hayden, 1957). In the late 1950s, Hayden suggested using listening lessons to enhance teaching music both motivationally and conceptually, acknowledging that the teacher's pedagogical skills were important for effectiveness.

There are seven major ways of motivating a music listening period. They vary in the extent to which they require knowledge of music on the part of the teachers. Listing these in ascending degree of this need of background knowledge, they are: a) For story. b) For art interpretation. c) For learning a new song. d) For mood. e) For instruments. f) For musical period (Classical, Romantic, Impressionistic, and Modern). g) For form (1957, p. 56).

Though some of his seven ways were not conceptual, but more aligned with appreciating artistic beauty, several began to target musical-element concepts aimed at supplementing musical knowledge. "For learning a new song" could be interpreted as using a listening lesson to illustrate melody, rhythm, texture, or any number of musical concepts connected to a song. "For mood" could be used to learn of dynamics, tonality, and tempo. "For form" could refer to either formal structures of entire works, or smaller embedded spans such as sections or phrases. This

expansion of the use of listening lessons could be seen as connecting performance and listening skills instead of in isolation. There was a reason motivating this change.

Both Hayden and Dunham were concerned that performing music in schools took such precedence in the classroom that the musical outcome did not teach musicianship, but how to perform notes. “There is a serious question as to the amount of transfer that takes place between sight-reading songs and getting pleasure from listening” (Hayden, 1957, p. 58). “The feeling was expressed that those students who participate in performing groups are learning less than might be expected about the music they are rehearsing” (Dunham, 1961, p. 202). Teaching musical concepts through listening lessons was seen as an expanded paradigm from the single-focused aesthetic aim. Yet, listening lessons and musical performance taught in isolation had not achieved what Hayden and Dunham hoped for students’ music education. A purposeful connection to perform and to listen was becoming the goal. Examples of conceptual listening lessons emerged in the resources available, along with traditional examples reflecting cultural, historical, and biographical objectives.

### ***The application of listening lessons.***

As listening lessons and recordings were included in the textbooks published for elementary music class, several approaches for teaching them were suggested for the teacher. A cultural listening lesson could still connect to classical European literature or it could be an historical example of ethnic or indigenous music (see Figures 3 and 4). Often, the listening lessons intended to familiarize the children with an age-appropriate biographical sketch of the composer along with the recorded music (see Figure 5). What became evident in these years was a concerted connection between a song and a listening lesson. The listening segment was intended to illustrate or further demonstrate a musical element in that song (See Figure 6). This expansion

on the lesson by adding a listening lesson portion became part of the same textbook series that were, at one time, mostly song anthologies.

Through participation in a variety of musical activities and acquaintance with a unique selection of song and listening materials, he [a student] gains music skills and forms musical concepts, becoming aware of both the expressiveness and the discipline of the musical art (Landeck, Crook, Youngberg, & Cowell, 1968, p. 175).

One textbook provided a segment in the teacher's edition instructing educators on listening lesson implementation. It stated "[l]istening lessons are included in this book for the purpose of studying music which children cannot perform" (Boardman & Landis, *Exploring music 3: Teacher's edition*, 1966, p. vi). Application of the lessons did not mention aesthetic goals, but rather musical concept learning, along with some lessons intended for cultural, historical or biographical goals in listening.

Listening to music must be more than hearing. It must also be more than feeling. The deepest experiences in listening come with the ability to think as we hear. We must be able to analyze the ways in which melodies, harmonies, and rhythms are used and to observe the composer's style (1966, p. vi).

Further instruction included anticipatory sets before listening to the music (Hunter, 1982). These introductions helped children verbalize their reactions after listening. Other pedagogical suggestions included engaging the children's listening through "genuine participation; class discussions, interpretation through movement, playing themes on melody instruments, or playing the rhythm of themes on percussion instruments" (p. vi). Though these tips were included in the teachers' editions, it is unknown whether teachers taught the lessons as the publishers suggested.



Fig. 3. *Cultural listening lesson example for grade 3 in 1968*

The music that the early settlers heard was mostly of their own making, but a different kind of music, such as "Gigue" by Arcangelo Corelli, was being heard in the courts of Europe.

**▶ LISTENING TO STRINGED INSTRUMENTS**

A long, heavy string vibrates more slowly than a short, light string. The slower the vibration, the lower the pitch. The pitch of a string, determined by the rate of vibration, depends on its length, tension, and weight.

The violin, viola, cello, and string bass are members of the string family. Unlike the brass instruments, which are blown, the stringed instruments are usually bowed. The sound is produced by drawing a bow across the strings. The pitch is low if the string is long and heavy, higher if the string is shorter and lighter.

Look at the pictures of these four stringed instruments:

The strings can also be plucked to produce the sound. See "Playing the Fiddle," page 116.



Which instrument plays lowest? String bass  
Which instrument plays highest? Violin  
How do you know? Long, heavy strings produce lower pitches.  
Shorter, lighter strings produce higher pitches.

When you hear music played by a string orchestra, listen to the **timbre** of the bowed instruments. Notice how different it is from the timbre of the blown instruments. Trumpet, trombone, tuba 1653-1713

**▶ Gigue** ..... Arcangelo Corelli  
from Suite for String Orchestra Arranged by Ettore Pinelli

Timbre (tam-br) is the characteristic of tone that distinguishes one instrument from another.

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Acquaintance with instrument families provided a *cultural listening lesson* highlighted by hearing a Corelli piece played by only string instruments. Red text was included only in teachers' editions (Landeck, Crook, Youngberg, & Cowell, grade 3, 1968, p. 117).



Fig. 4. *Indigenous music* listening lesson for grade 3 in 1966.



### Old Sounds in Music

History tells us that man has always made music. The primitive people of America played drums to send signals and accompany dances. They sang to their children, and they sang at their work. Their voices, instruments, and dances were used in prayers, ceremonies, and recreation. They sang chant melodies with only a few tones. They played intricate rhythms as well as simple ones.

In the Southwest we can still see and hear the dances and music of the Navaho Indians. Listen to the "Corn Grinding Song" and the "Silversmith Song" on your record.

### Canoe Song

American Indian Song

1. 2.


My pad - dle's keen and bright, Flash-ing with sil - ver.

Fol - low the wild goose flight, Dip, dip, and swing.

Two listening examples were provided for hearing Native American songs. Then, a song was notated for singing in a similar style (Boardman & Landis, *Exploring music 3: Teacher's edition*, 1966, p. 33).

Fig. 5. An example of a masterwork with *biographical information* in a listening lesson, grade. 3.

The Four Seasons  
First Movement, "Spring"  
by Antonio Vivaldi



This beautiful music describing spring was composed and played in Italy when America was still a very primitive country. It is played as a violin solo accompanied by other violins and cellos.

Vivaldi was a violinist as well as a composer, and he knew how to write music which shows off the sounds of the instrument. He wrote the music in five sections: A, B, C, D, E. Each section is based on a line of poetry. Listen to the musical description of the poetry at the opening of each section.

- A Joyful spring has arrived!
- B The birds welcome it with their songs.
- C The fountains and gentle breezes murmur softly.
- D The sky has a ceiling of black.  
Thunder and lightning announce a storm.
- E When the storm is over, the birds take up their  
enchanted songs.

**Record 8 Side B Band 2.**  
Anshel Brusilow, violinist  
Philadelphia Orchestra, Eugene Ormandy, conductor.

In addition to listening to the movement, programmatic form markers are emphasized as well as biographical information about Vivaldi. Note the reference to the recording location and performers (Boardman & Landis, Exploring music 3: Teacher's edition, 1966, p. 148).

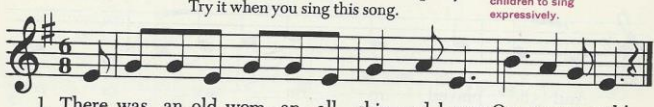
Fig. 6. The listening lesson is centered upon musical element learning, namely reinforcing the melodic sounds (high and low) and dynamics using the listening piece in tandem with the song, grade 3.

*Skin and Bones*

Folk Song from Kentucky  
Collected by Jean Ritchie

Can you make your voice sound spooky?  
Try it when you sing this song.

This will help children to sing expressively.



1. There was an old wom- an all skin and bones, Oo - oo-oo-oo!
2. She lived down by the old graveyard, Oo-oo-oo-oo!
3. One night she thought she'd take a walk, Oo-oo-oo-oo!
4. She walked down by the old graveyard, Oo-oo-oo-oo!
5. She saw the bones a-layin' around, Oo-oo-oo-oo!
6. She went to the closet to get a broom, Oo-oo-oo-oo!
7. She opened the door and BOO!!

Copyright ©, 1953, 1964, Broadcast Music, Inc.

When you know the song, play the rhythm of the words on the sticks.

Let a different child choose an instrument to "surprise" each time.

Take turns singing the "oo-oo-oo-oo" parts and playing a "surprise" instrument at the end of each "oo-oo-oo-oo." Whisper the words of the last verse. All the instruments that were played in the first six verses can make the final sound of "BOO."

Help children to become aware of dynamics.

When you sang the "oo-oo-oo-oo" parts, you sang from high to low. Listen to hear how high and how low some wind instruments can play in this composition:

▶ Scherzo ..... Eugène Bozza 1905-

36 For pictures of woodwind instruments, see page 134.

Compare the timbre (tone quality) of woodwind instruments heard in "Scherzo" with the timbre of recorders heard in "Two Villancos," page 21.

It is suggested that first the song is taught, emphasizing the melody line and dynamics. The listening lesson portion illustrates the same elements. Additional timbre comparisons with another piece in the text is suggested in the teachers' notes (Landeck, Crook, Youngberg, & Cowell, grade 3, 1968, p. 36).

The recordings provided with the books expanded the ease for teachers to include listening lessons in the elementary classroom. Providing the lessons in the textbooks was also economical for school districts since buying additional materials to teach listening lessons was

not required. However, there were not assessments suggested, thus there were no expectations that children were learning the objectives of the listening lessons, at least not from the publishers. The Tanglewood Declaration did address assessment, recognizing the lack of measurement tools for musical behaviors throughout music education. “Measurable areas of musical achievement at the elementary and secondary school levels have not been determined, nor have criteria for assessment been developed” (Choate, 1968, p. 138). Recommendations asked that experts develop designs for students of all ages as part of new training for music educators. Some examples of such tools emerged for listening lessons in the next segment of this chronology.

### **1970-1990.**

#### ***Resources available for listening lessons.***

According to Sanz, seven textbooks series were published for elementary general music from 1970-1990. All the music in the textbooks was available through either 33 rpm records or cassette tapes. “Listening activities in the textbooks are expected to include a variety of approaches for both primary and intermediate grades. Listening guides serve as visual representations of the music, and listening activities focus on the conceptual approach to learning” (Sanz, 1993, p. 152). The listening guides were a new resource intended to enhance listening lessons through iconic imaging and to help in assessment of conceptual goals (Crook, Reimer, & Walker, Silver Burdett music: Centennial edition, grade 3 teacher's edition, 1985, p. ix).

Since the 1970s, the basal textbooks grew larger in size. With more pages, there was a greater number of songs, as well as an increase of listening lessons. The musical genres for listening lessons expanded from four in the 1960s to eight different genres in the by 1990

(Brown, 2014). Though a majority of the selections were still classical in the Western tradition, the additional seven genres included blues, Christian and gospel, country, electronic, jazz, pop and world music. Other music education approaches and methods were included in the books during this time, such as Orff and Kodály-inspired lessons, the generative approach, and music adaptations for exceptional children (Boardman & Andress, 1984, p. ii). Though these additions expanded the purpose of the textbooks, they will only be acknowledged and not included in this study.

Some publishers began to supply optional resource books with the purchase of a textbook series. A resource book provided the educator with black-line masters that coordinated with lesson plans in the books. These could be duplicated or shown by overhead projector as classroom aids for “games, practice materials, notation exercises, tests” (Crook, Reimer, & Walker, Silver Burdett music: Centennial edition, grade 3 teacher's edition, 1985, p. xvi). While black-line masters may not appear to connect to listening lessons, some were tests to evaluate concepts from the lessons using excerpts of musical pieces. Others were listening maps that helped students track music examples through pictures, icons or notation. The materials in the resource books addressed the lack of assessment in music education as noted earlier.

### ***The philosophical beliefs and research of listening lessons.***

Listening lessons were no longer working in *tandem with* musical concepts but were *integrated into* the teaching of those concepts. One textbook described listening lessons as presenting the students with both “the ability to grasp meaning from a single hearing and the ability to listen for specifics” (Crook, Reimer, & Walker, Silver Burdett music: Centennial edition, grade 3 teacher's edition, 1985, p. ix). Lessons were categorized in headings such as tempo, melody, meter, and dynamics throughout the text thus illustrating a conceptual approach.



If the musical element taught was dynamics, the prescribed lesson plan would include music a listening lesson segment with an emphasis on dynamics as part of the lesson. More of the same lesson could include a song, music notation about dynamics and possibly even a listening quiz to check for understanding (Crook, Reimer, & Walker, 1978). Connecting listening lessons to the overall content in the textbook could have been a reason to increase the numbers of listening lessons. Using listening for conceptual assessment could be another. “[L]istening, because of its centrality for the art of music, needs more attention in future general music programs than it has been given in the past” (Reimer, 1989, p. 169). Yet, we do not know if these approaches to listening lessons were effective since it is unknown how the teachers used these resources. It is not apparent whether educators were actually teaching listening lessons using the published resources, were generating their own listening lessons, or choosing not to teach listening lessons. Still, other research began to emerge at this same time to advance their use in music education.

Research in teacher beliefs surrounding listening lessons has not been fully explored; however, studies connected to music listening evolved from several philosophical, pedagogical, or developmental perspectives. One study found that teachers tended to think of listening lessons as a “separate activity that does not permeate all of musical instruction” (Baldrige II, 1984, p. 32). But Baldrige did not define listening lessons, so meaning is difficult to surmise.

Fitting children’s developmental stages to age-appropriate listening study has been explored. Much like Piaget’s stages of childhood development, meaning preoperational stage (PreK into early grade school), concrete-operational stage (grade school into middle school) and formal-operational stage (middle-school on), Serafine articulated how music listening lessons could be planned to align with the development level of the child (1980).

Additional research summarized a sequential order for listening-skill development in elementary students. “These studies have suggested that awareness of differences in loudness develops first, followed by awareness of differences in tone color. Attention to melodic or rhythmic aspects comes next, followed finally by sensitivity to harmony” (Hedden, 1981, pp. 20-21). In addition, poor environmental and socioeconomic factors affected student success in developing listening skills on the same level as peers (p. 21).

Further developmental studies focused upon listening expectations of methods and approaches by students’ ages (Hedden, 1980; Sims, 1990). Hedden found that fifth-grade students had three areas of emphasis for effective music-listening lessons, “1) Notated themes or visual representations, 2) Guided listening, 3) Methods or teaching techniques” (1980, p. 7). The *notated themes or visual representations* approach included prompting the students with melodic motives and programmatic story of the music, with or without visuals. *Guided listening* could include iconic or symbolic representations of a musical concept for the students to follow. The third area of emphasis was *music teaching methods or teaching techniques*, such as Kodály or Orff, which do not directly incorporate listening lessons, but could be effectively integrated with them. While all the research on listening lessons for children did not have a strickly philosophical approach, the studies could have been influencial to the philosophies behind the changes in listening lessons in the resource books and general music textbooks.

### ***The application of listening lessons.***

As before, the actual use of listening lessons in the classroom was inconclusive due to scant research to show how or why listening was taught, despite the increased availability of published materials to teach it. Consequently, the perspective of the music educator along with practices and beliefs, were rarely considered in the literature. Instructions for teaching the

lessons were only suggestions for teachers to consider. Resource availability had improved with more listening lessons in the books, a greater number of genres, the inclusion of charts, icons, and assessment materials. Also, publications comprised only of listening lessons were available for purchase.

Listening lessons were often connected to the surrounding music lessons outlined in the textbooks. Even when the main objective would be historical or cultural, the songs before or after that lesson could connect in some way with the topic of the listening lesson. For example, if 12-bar blues form was introduced, a song for the students to sing would also be offered. Next, a deeper explanation of the form would be written iconically and in narrative (See Fig. 7). As part of that page, two recordings were suggested as models (Crook, Reimer, & Walker, 1985). In theory, as the children would learn about the form of 12-bar blues, they would also sing a rendition of one, and listen to professional recordings of them.

Graphics of musical works were included in the textbooks. These could illustrate form, melody line, harmony, rhythm, or any musical element by design. The students were to track the charts in the textbooks as the music played, the difficulty being whether the students were able to individually accomplish the task. Often, the recording was interrupted with a voice-over calling out a number or letter to help the students track the chart. These numbers or letters were prominently shown on the page (See Fig. 8). Some textbook publishers called this type of listening lesson a “Call Chart” (Crook, Reimer, & Walker, 1985).



Fig. 7. A sixth-grade example of a listening lesson with a cultural perspective integrated with form.

**CHORD PATTERN FOR THE BLUES**

Practice the Autoharp chords for "Till That Day Blues." They follow the 12-bar blues form—a form that was developed from black work songs and spirituals early in this century.

Each of the three phrases in the blues form has a special pattern of chords. This diagram shows how the three phrases, with their chords, are used to form a 12-bar blues song. The dotted lines show where the breaks occur in the melody.

If a stereo record player is available, accompany the melody track of "Till That Day Blues" by playing the chords on the Autoharp. Try strumming this pattern all through the song. Notice the accents.

T means thumb; F means finger.

Now listen to two pieces that are based on the 12-bar blues form. The first one is a classical blues piece; the other is a "rock" blues piece that is played on an electronic sound instrument.

- 8 Armstrong: *Gut Bucket Blues*
- 9 Porcupine Rock

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Before this segment of class, the children were to sing "Till That Day Blues" by Berkowitz. To expand knowledge for this form, it is charted, explained, then two professional recordings suggested at the bottom of the page. These recordings were supplied by the publisher.

(Crook, Reimer, & Walker, Silver Burdett music: Centennial edition, grade 6, teachers edition, 1985, p. 159).

Fig. 8. An example of a masterwork in chart form, grade 6.

4

And He shall reign forever and ever, forever and ever

And He shall reign forever and ever

And He shall reign forever and ever

And He shall reign forever and ever.

5

King of Kings

And He shall reign forever and ever

And He shall reign forever and ever

6

for ever and ever

And He shall reign forever, forever and ever

7

King of Kings and Lord of Lords

And he shall reign forever and ever, Hallelujah, Hallelujah, Hallelujah!

S  
I  
L  
E  
N  
C  
E

HALLELUJAH!


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As the students listened to “Hallelujah Chorus” by Handel, a person on the recording would call out the numbers in each chart segment to help with tracking the piece of music. The iconic images were positioned to demonstrate the melodic line and harmonic texture, along with the lyrics and voice category (Boardman & Andress, *The music book, grade 6: Student edition*, 1984, p. 17).

The addition of assessment materials was new, but did not always align with an actual listening lesson. For one publisher, an assessment quiz was comprised of listening examples to identify musical elements featured in the prior pages in the textbook. The teacher would duplicate an answer sheet for the students and play the recorded tracks designated on the assessment page in the textbook. They were called “What Do You Hear?” lessons (Crook, Reimer, & Walker, 1985) and while the musical excerpts in the quiz coincided with the material to be tested, the pupils had not heard the recordings before the time of the test. These were a curiosity because they were neither listening lessons, nor did they accurately reflect the material taught in the preceding lessons (See Fig. 9).

In summary, several changes transpired for listening lessons from 1970-1990. Genres began to increase into areas such as popular music that was requested in the Tanglewood Declaration. The publishers indicated an intent to teach listening through a conceptual means using icons, charts, and integration with other music approaches, methods and songs. Classical music and historical study of music were still apparent in the selections chosen for the textbooks series. And finally, assessment materials were occasionally provided for teachers, if they chose to incorporate them into their teaching. However, the next twenty-five years of listening lessons contained the biggest changes, due to the use of computers and the Internet in schools.

Fig. 9. A sixth grade listening assessment on form.

**WHAT DO YOU HEAR? 9: Form** 

Each time a number is called you will hear two musical examples. Decide whether the second example is a repetition of the first, or whether it is a contrast or a variation.

<b>1</b>	REPETITION	CONTRAST	VARIATION
<b>2</b>	REPETITION	CONTRAST	VARIATION
<b>3</b>	REPETITION	CONTRAST	VARIATION
<b>4</b>	REPETITION	CONTRAST	VARIATION
<b>5</b>	REPETITION	CONTRAST	VARIATION
<b>6</b>	REPETITION	CONTRAST	VARIATION
<b>7</b>	REPETITION	CONTRAST	VARIATION
<b>8</b>	REPETITION	CONTRAST	VARIATION

*La Sinda*  
*Roll an' Rock*  
 Brahms: Waltz, Op. 39, No. 2  
 Mozart: Symphony No. 36, Movement 3

Beethoven: Variations on "God Save the King"  
*Sakura*  
 Chopin: Waltz in E Flat, Op. 18  
*El Capotin*

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These eight selections coordinate with a reproducible page for the students to use as an examination on form. Students would circle the word that best described what they heard after each number was called on the recording. The exam selections had not been taught or used in a listening lesson before this assessment (Crook, Reimer, & Walker, Silver Burdett music: Centennial edition, grade 6, teachers edition, 1985, p. 164).

**1991-2015.**

***Resources available for listening lessons.***

A further expansion of resources for listening lessons has been available to music educators since 1990. By the turn of the twenty-first century many schools had increased the availability of technology in the classroom including computers, projection screens, compact

disks, interactive software, and smart boards. The changes in technology may have altered the tradition of textbook series in the elementary music classroom. In the previous timespan, there were seven different textbooks series published (Sanz, 1993). In 2000s, there were only two; *Share the Music*, published by Macmillan McGraw-Hill (Bond, et al., 2015) and *Making Music*, published by Silver Burdett through Pearson (Silver Burdett Making Music, 2008). By 2015, Pearson, through the name Silver Burdett, had introduced a totally digital music series for elementary school titled *Online Learning Exchange: Interactive Music, powered by Silver Burdett* (2015). This format allows for individual districts or teachers to select the materials they wish to purchase and download, with the series sold as entirely digital or as DVDs. The listening lessons in these texts included up to 22 different genres (Brown, 2014).

A new type of periodical magazine, sold by yearly subscription, began publication in the 1990s. *Music K-8* (2015) and *John Jacobsen's Music Express Magazine* (2015) both offered print and digital versions and were published exclusively for use in elementary music classrooms. Although centered upon songs and instrumental performance materials, each also provided listening lessons. These magazines offered supplemental material to basal books in the classroom or could be the main resource, depending on the choices of decision-makers in schools.

Since 2012 another resource for elementary music educators emerged in a digital-only format titled *Quaver's Marvelous World of Music* (2015). This online company was promoted as curriculum and organized by grade level including curricular maps, lesson plans and interactive materials in all conceptual areas of elementary music. Listening lessons with videos were provided which included historical periods and composers as well as styles of music.

Quaver's QK-5 Curriculum was a comprehensive, customizable program, revolutionizing the way technology is used in today's music classroom!

Each of the 216 fully-developed QK-5 lessons is a combination of teacher-led, interactive tools that have students keyed into the day's concepts from the moment the second class begins (2015).

Some materials, published exclusively as listening lessons, continued to be available for purchase separate from textbook series' (Hotchkiss, 1990; McNicol, 1995; Mitchell, 1992; Kline, 1997). For these resources, musical works were chosen and lessons plans written, often in a song-free book, similar to those designed by Clark for the Victor Company. The differences were that these included assessments and activities that were reproducible for use in the classroom. Also, recordings of the selected works were usually, but not always provided. The assessments covered musical element concepts and/or topics historical or stylistic in nature.

***The philosophical beliefs and research connect to listening lessons.***

Philosophical beliefs concerning the need for listening lessons in general music were evident from writers in the late twentieth and early twenty-first centuries. Reimer stated “[g]eneral music combines musicianship and listenership learning in a balanced representation, as a general education needs to do” (Reimer, 2003, p. 291). Whether the meaning of *listenership* was the same as *listening lessons* in this study is unknown, but the importance of a distinction between performance of music and listening to music was indicated and then separately noted as important in the profession. Jorgensen also maintained that an education in music was dual in nature and it was important that educators understood and acknowledged this in their teaching.

The music education profession is in need of a broad perspective that accepts, embraces, and even celebrates both the making and receiving

of music, recognizing that all the actors in the process—composer, performer, and listener—are equally participatory in, and recipient of, the music experience, albeit in possibly different ways (Jorgensen, 1997, p. 85).

Teaching listening skills also had a place in pragmatic philosophical practices in music education. “Artistic music listening ought to be taught and learned in conjunction with artistic music making” (Elliott, 1995, p. 175). Yet, it is unclear in the textbooks series if the listening lessons reflected the same beliefs because statements about teaching the listening lessons had disappeared, though more lessons were included in the materials.

Listening lessons in the only remaining textbooks series, namely Macmillan (Boyer-White, R. et al., 1995; *Spotlight on Music*, 2008) and Silver Burdett (Beethoven, J. et al., 1995; Beethoven, J. et al., 2008) no longer made philosophical or instructional statements in the teachers’ editions concerning the teaching of listening lessons. Instead, the textbooks contained sequential units of lesson plans that were charted by concept and skill. Listening lessons were included as a facet of the whole. The lessons often coincided with the listening-lesson definition defined for this study, but some did not. One non-matching example would be an objective that stated “[l]isten for same and different patterns,” in the description for a lesson, yet the music assigned was a song the children performed as part of the overall lesson (Boyer-White, R. et al., 1998, p. 1F). Therefore, with no separate listening example connected to illustrate “same and different” like the song, this example (and others like it) would not be a listening lesson by this study’s definition despite the designation of a listening activity in the textbook. With listening lessons being integrated into the activities of the book with no separate instruction about them, no conclusion could be made about listening lessons and their place in the publisher’s aims,

despite the philosophical statements by the scholars stated earlier. However, the textbook publishers were not the only resources for teachers concerning listening lessons.

Additional research in music listening has been available to aid educators in constructing lessons that would be developmentally appropriate for the students. Some defined the age level students were mature enough to hear certain elements within the music. For example, a study with pre-school students showed benefits from music listening as part of pre-school education, but not necessarily from implementing musical objectives. Six extra-musical effects were found which included the release of energy, development of motor skills, peer socialization, self-expression, socio-dramatic play and the development of listening skills (deVries, 2004). Though the goals of this study were not based upon the musical elements within the listening, they are developmentally appropriate for the age group. Sims found that teacher affect in terms of the educator's focus, enthusiasm and eye contact, were of most importance for the very young students to accept and attend to the music listening (1990). Once again, a developmental aspect was necessary due to the students' ages, but not directly reflecting specific musical objectives. These studies indirectly supported the beliefs expressed in the early twentieth century that suggested generously exposing children to music before expecting them to learn or perform music. Though there have been studies in age-appropriate behaviors for students in music listening, more research is warranted. None of the above studies was from the teachers' perspective, but rather from student results through the research design.

Other music-listening research for elementary children took different approaches. Listening lessons involving multi-cultural music have been studied, investigating how music outside the students' cultural experiences should be initially introduced (Edwards, 1998). One study found that children's literature, history, and use of authentic jazz recordings did make a



good combination for learning to listen to jazz (McDonald, Fisher, & Helzer, 2002). Swing and improvisation for young children through jazz listening were both recommended through an approach articulated by Custodero (2008). For writing listening lessons, another study found that elementary-aged children centered their listening focus much better if only one element of discrimination is the objective of the listening lesson (Sims, 1995). Thus, when young children were tested on hearing one musical concept, they scored much better than attempting two. These studies were reported from the research design and not the beliefs or practices of teachers. The actual application of the results from the studies by music educators is not known.

Studies reflecting the practices and beliefs of general music educators are scarce. Though there was a mixed-method study consisting of observations and interviews of general music behaviors by teachers in the classroom, it did not mention music listening lessons directly (Hendel, 1995). There was a study where teacher's self-reported time distribution of activities in the music classroom and compared it to observed results. In it, Wang and Sogin (1997) noted that teachers severely over-reported the length of musical activities that occurred in the music classroom. Segments exclusively for listening were the smallest in actual time spent at 2.63% of the lesson. However, none of the studies listed above investigated why or how music listening was taught in the normal course of a school year.

### ***Application of listening lessons.***

Since technology changed markedly in the last twenty-five years, applications of listening lessons, as advised by the textbook publishers, also changed. Many supplemental materials could be purchased with the traditional student textbooks and teacher's editions. Some of these, such as MIDI materials, software programs, and piano accompaniments were meant for the portions of elementary music class not defined as listening lessons. Others such as listening map

transparencies, instructional videos, compact discs sets, and interactive DVDs often included listening-lesson materials (Beethoven, J. et al., 2008; Beethoven, J. et al., 1995; Bond, J. et al., 2006; Bond, et al., 2015; Boyer-White, R. et al., 1995).

Often listening lessons were meant to be just a portion of the lesson plan. A listening piece could be suggested to further illustrate a cultural sound of a song (see Fig. 10). A listening lesson could be a small portion of the time allotted for music that day, with suggestions for its implementation noted in the teacher's book. A pictorial rendition could be added to enhance the listening portion of a lesson. If melody contour (upwards, downwards, or repeated pitches) was the objective of the lesson, an overhead transparency illustrating the melodic line and form could show the students the melodic contour visually while the recording played (see Fig. 11). The teacher would project the transparency and use a pointer to help the children track the visuals with the music.

The traditional listening lesson, similar to those written by Clark and Glenn from the early 1900s, existed in these books. Often these would center on biographical information about the composer or cultural information about the music genre. Pictures, biographical information and a music example or two were provided in the book and within the recorded resources (see Fig. 12). With the availability of interactive programs on DVD, a new chapter of technology took listening lessons a step further.

Fig. 10. Grade 4 music lesson with listening lesson element.

**4** Element: FORM Skill: MOVING Connection: RELATED ARTS

## Music Flows in Mexico

¡Olé! The people of Mexico have a rich musical heritage. **Sing** "La raspa," a popular Mexican mariachi tune. The letters will help you **identify** the form.

**CD 13-1**  
MDI 21  
English Words by Kim Williams Folk Song from Mexico

### La raspa

La ras - pa yo bal - le al de - re - cho y al re - ves.  
The ras - pa I will dance, as for-ward and back I go.

Si quie - res tú bal - lar, em - ple - ga mo - ver los pies.  
So if you want to dance, be - gin with your heel and toe.

Brin - ca, brin - ca, brin - ca tam - bién, mue - ve, mue - ve mu - cho los pies.  
Al - ways mov - ing, mov - ing your feet, back and forth now jump to the beat.

Que la ras - pa vas a bal - lar, al de - re - cho y al re - ves.  
This is how the dance we will do, laugh - ing, laugh - ing all the way through.

**CD 13-4**  
**El mariachi**  
Traditional Mariachi from Mexico  
Mariachi comes from a Nahuatl word meaning "musician."

**Listen** to this example of a mariachi band.

**Instrumental**

Me te - nes que se - guir al de - re - cho y al re - ves.  
Be - gin to move your feet, and you will be danc - ing, too.

La ras - pa yo bal - le al de - re - cho y al re - ves.  
The ras - pa I will dance, as for-ward and back I go.

Si quie - res tú bal - lar, em - ple - ga mo - ver los pies.  
So if you want to dance, be - gin with your heel and toe.

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As part of the lesson, the song is learned as well as attention to a listening-lesson segment about mariachi bands, making a cultural connection to the song. The listening portion is noted on the upper right and detailed in the teacher's edition (Beethoven, J. et al., grade 4, 2008, pp. 162-163).

Fig. 11. Listening transparency for tracking *Sabre Dance* in grade 3.

Listening Map Transparency T•1 Grade 3  
Use with page 11.

**Sabre Dance from *Gyane***  
by Aram Khachaturian

The transparency is divided into four main sections:

- INTRODUCTION** (16 beats): Shows a sequence of green footprints on a line.
- MAIN THEME (A)**: Features a melodic line with red and green footprints. Below it, two dancers in traditional costumes are shown in two different poses, labeled 'a' and 'a'.
- BRIDGE (B)**: Shows a sequence of red and yellow footprints. Below it, a dancer in a pink dress is shown in two different poses, labeled '1' and '2'. The text 'flute second time' is written below the dancer.
- CODA**: Shows a sequence of green footprints. Below it, two dancers in traditional costumes are shown in two different poses, labeled 'a' and 'a'.

SM 293038

The teacher projected the transparency, turned on the music, and helped the children track the melodic contour through the form of the music (Boyer-White, R. et al., grade 3, 1998, p. T.1).

Fig. 12. A grade 6 listening lesson on the music of Gershwin.

**Meet the Composer**

George Gershwin (1898–1937)

George Gershwin's life was tragically short, but his impact on American music was great. He wrote such famous songs as "I Got Rhythm," "Liza," and "Strike Up the Band." Many of his songs have become popular classics. His compositions for musical theater are among his most famous and best-loved pieces. His opera, *Porgy and Bess*, is considered by many to be his finest work.

Gershwin also wrote serious concert pieces, using the catchy melodies, jazzy harmonies, and driving rhythms of popular music. You are probably familiar with some of Gershwin's concert pieces, such as *Rhapsody in Blue*. They are played all over the world, and have been recorded by many famous orchestras and concert artists.

You may already have heard Gershwin's most famous work, *Rhapsody in Blue*. The opening clarinet glissando immediately announces that the piece will be full of **jazz** elements.

 *Rhapsody in Blue* (excerpt) .....Gershwin

In *An American in Paris*, Gershwin drew a musical picture of a visitor to Paris walking the busy streets.

 *An American in Paris* (excerpts) .....Gershwin

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In a unit on early twentieth century music, Gershwin is featured with a short biography and excerpts from two of his works, with an emphasis on jazz elements (Beethoven, J. et al., grade 6, 2008, p. 133).

Recent editions of both Macmillan and Pearson music textbooks for elementary included an option to buy interactive DVDs of listening lessons (Spotlight on Music, 2008; Silver Burdett Making Music, 2008). These, when projected from a computer, would play the piece selected while an animated graphic designed for the piece was presented on the screen for the students. Many genres and concepts were selected for this enhanced listening experience.

## **Summary of Findings**

A century of educational change has influenced how music listening can be used in the elementary general-music classroom. The findings in the research include the following: (a) In the last one hundred years publications have shown a consistent tradition of teaching listening lessons as part of elementary general-music class; (b) literature has indicated that philosophical approaches and pedagogical trends have evolved but music educator input has been vague or nonexistent; (c) traditionally, the foci of listening lessons began with an aesthetic goal of exposure to musical beauty but has changed to conceptual and assessable musical-element goals, still including cultural, biographical and historical lessons; (d) studies have guided developmental expectations of teaching of listening lessons but their applications in publications and the classroom are unknown; (f) little research has explored why or if music educators teach listening lessons in general music and what they accomplish in curricular goals. Since the literature is devoid of the educators' practices in music listening lessons, a study to articulate practices and beliefs is warranted for future direction in the profession.

## **Purpose of the Study**

The purpose of the study was to examine elementary general music teachers' listening lesson practices in kindergarten through sixth grade using a mixed-method research design. The composition for the study was based upon Creswell's "explanatory sequential mixed methods design" (Creswell, 2014, p. 220). Data were gathered quantitatively through a survey, electronically distributed to NAFME members in the Midwest, to form a framework of teacher practices used for listening lessons. This was followed by qualitatively-designed interviews of six general music educators from the Midwest, to further explore the results from the survey from a phenomenological viewpoint.

### Research Questions

1. Do teachers use listening lessons to teach historical, biographical, and/or cultural aspects of music? If so, how?
2. Do teachers use listening lessons to teach the musical elements, such as (a) musical form; (b) instrument, voice, and ensemble identification; (c) rhythm, meter, melody, modes/tonality, texture, harmony, tempo and dynamics? If so, how?
3. What materials do teachers use to create listening lessons?
  - a. Do teachers use published material, generate original materials, or both?
  - b. What technologies are used in the listening lessons?
4. What do teachers believe is the role of listening lessons in their classroom?
5. What percentage of a typical month are listening lessons used across grade levels?
  - a. What is the duration time of the lessons within a class session?
  - b. Does grade level affect the frequency and duration?

## **Chapter 3**

### **Method**

#### **Research Design**

Mixed-method research has become more common in the twenty-first century (Marshall & Rossman, 2011). It is especially applicable to the social sciences when both qualitative (open ended) and quantitative (closed ended) data are necessary for providing a stronger understanding of specific research questions (Creswell, 2014). Thus, the research design selected for this study was a mixed-method approach, which combined both quantitative and qualitative elements. Mixed-method studies require a rigorous and separate analysis of both types of data, allowing for explication of the quantitative findings.

From an investigation of several mixed-method approaches emerged the specific research design for this study. To answer the proposed research questions, communication with music educators was necessary. Since close-ended questions alone may not totally reflect the beliefs and practices of those teachers, another level of research to expand upon the initial results would seek a different depth and perspective to the research questions. To fulfill this broader view, the design chosen was Creswell's explanatory sequential mixed-methods design (2014). The design “involved a two-phase project in which the researcher collects quantitative data in the first phase, analyzes the results, and then uses the results to plan (or build on to) the second qualitative phase” (p. 224). Thus, phase one included a survey of elementary general music teachers in the Midwestern United States as the quantitative segment of the research design. Interviews of a small group of general music educators from the same region served as the second phase, which comprised of open-ended questions influenced by the results of the survey data. To write the survey questions and then conduct the interviews, the researcher needed to have extensive knowledge about elementary-level listening lessons.



## **The Researcher**

The researcher taught elementary general music for 31 years in two districts and two states in the Midwest. Listening lessons were always a part of the curriculum in each teaching locale. Additional work included research on music listening through a historical master's thesis on the contributions of Frances Elliott Clark in the early twentieth-century emergence of music appreciation (Brown, 1998) and a descriptive study of musical genres in listening lessons since the 1960s (Brown, 2014). The researcher's experience also included teaching a music appreciation class, with a focus on music listening, at the collegiate level for more than a decade.

Noted biases include the choice of interviewees for the second phase of the research as well as the curricular beliefs held by the researcher. Most of the interview participants were professional acquaintances of the researcher. They were invited to participate in this study due to knowledge of their work ethic and success as music educators at the elementary level. The researcher's curricular bias related to listening lessons was that she considered such lessons to be a regular foundation for teaching music when working in the elementary music classroom.

## **Procedure**

Permission was sought and given by the Human Subjects Committee Lawrence (HSCL) of Kansas University for the participation of two groups of teachers in this study. Approval included both the distribution of the survey and the personal interviews needed for the two-phased design. For the quantitative segment, the survey participants acknowledged their consent by reading the information statement and subsequently completing the survey. For the qualitative segment, each interviewee signed the informed consent, with copies retained in possession of the researcher. The forms distributed, as required by the HSCL, included an "Informational

Statement” at the beginning of the survey (see Appendix A) and an “Informed Consent” for the interviewees (see Appendix B).

### **Phase One Process: The Survey and Participants.**

The phase-one survey for this study evolved from a state questionnaire distributed to music educators in Indiana, titled "Exploring the Implications of Composition in Indiana's Music Classrooms" (Strand, 2006). Strand's survey inspired a second study that was a mixed-method dissertation on improvisation in the classroom (Niknafs, 2013). Niknafs' work included an expanded survey based upon Strand's. Both model surveys involved descriptive information from a Midwestern population like the present study. Strand and Niknafs granted the current researcher permission for the adaption of their documents. Niknafs' dissertation survey served as the dominant model due to the addition of a Likert-type series of questions not present in Strand's survey. Niknafs had checked her survey for validity with a pilot distribution of doctoral students.

The current survey, composed for this study's demographic interests and curricular practices, was also reviewed for validity. Five music educators read the survey and contributed feedback. The five consisted of one music education professor, three Ph.D. candidates in music education, and one elementary general music educator. After suggested revisions, seventeen pre-service music educators took the survey as a pilot study to check for reliability. The researcher examined the data, and with further edits, finalized the survey content resulting in a 21 close-ended questions with one open-ended statement for comment. (Appendix A).

Research assistance for the distribution of the survey was requested through a service provided by the National Association for Music Education (NAfME). The research service distributed the survey anonymously for a fee, using the email listings of the NAfME membership

in the Midwestern states. No direct emails were given to the researcher, but criteria for the intended recipients ensured the desired sample received the survey. The distribution was narrowed to NAFME members meeting three criteria: (a) by state, limited to the Midwestern states; (b) teaching level, for this study elementary only; and (c) interest area, just general music educators. An option to re-send to non-responders was used as part of the service for an additional fee.

Using the Midwest for both phases of the study strengthened the results in terms of acquiring data that were representative of a large section of the country, yet somewhat limiting the possibility of cultural or geographical variations among the participants. In addition, the researcher's career has been in the Midwest and the origins of listening lessons historical emerged from Midwestern practices in music education (Birge, 1966; Keene, 1982; Labuta & Smith, 1997). Thus, to seek the strongest results possible, examining practices as a phenomenological experience of music educators in the Midwestern United States seemed compatible both historically and culturally.

With the three inclusion criteria established, the survey was distributed to 4,432 music educators. Using the Midwestern states as defined by New World Encyclopedia (Midwestern United States, 2015), surveys were sent to every NAFME member, meeting the three distribution criteria, in each of the following twelve states, namely Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Ohio, Nebraska, North Dakota, South Dakota, and Wisconsin. Each of the members joined NAFME self-identifying as elementary general music educators in their membership registration.

An online tool, "SurveyMonkey," linked the participants to the survey and collected the results by electronic means (Survey Monkey Home, 2015). The survey was constructed in three

sections; (a) demographics, (b) current elementary general music position and curriculum, and (c) listening lessons. The questions varied from multiple choice, multiple answer, as well as Likert-type questions. The survey required approximately eight minutes to complete. Two re-sends of the survey occurred on the tenth and seventeenth days after the initial email from NAFME. With the distribution of 4,432 surveys, to achieve a confidence level of 95%, a response rate of 354 surveys was needed using a 5% margin of error. (Survey Sample Size Calculator, 2015).

### **Phase Two Process: The Interviews and Participants.**

As directed by the research design, composing interview questions occurred after the analysis of the survey results. “The intent of the design is to have the qualitative data help to provide more depth, more insight into the quantitative results” (Creswell, 2014, p. 225). The interviews required the writing of open-ended questions to create qualitative answers not achievable in the survey format. Appendix C lists the questions, including how they connect to the survey responses and research questions.

The researcher interviewed the six participants twice over the course of three weeks with a one-week minimum between the interviews. A topical or guided interview approach was used defined as “the researcher explores a few general topics to help uncover the participant’s views but otherwise respects the way the participant frames and structures the responses” (Marshall & Rossman, 2011, p. 144). This interview approach fits Creswell’s explanatory sequential mixed-method design since guided interviews are systematic, with the survey providing both direction and categories for interview questions. The educators responded to the same questions both times in the same order to strengthen the reliability of the answers.

The 30 minute interviews took place outside the contracted school day at either a public or private venue of the participant's choosing. None had seen the set of questions before the first interview. The second interview was scheduled at the conclusion of the first one. Instructions for the second session informed the participants that the questions would be the same. Each interview was recorded in both audio and video formats. The researcher kept the recordings and then transcripts electronically, with password security for confidentiality. Interview scripts were sent via email within ten days or less after both interview were complete. The participants reviewed and approved each of the interview transcripts to ensure accuracy of meaning.

The choice of participants for the two phases ensured that both groups were as homogenous as possible. The selection of the six interviewees were from schools in the same three areas types identified in the survey: (a) two were teaching in a rural setting, (b) two in suburban schools, and, (c) two in urban districts, to represent geographic diversity within the Midwest in harmony with the survey results. Furthermore, participants were all from different school districts in three states to better reflect a variety of classroom situations. The three states were Kansas, Missouri, and Iowa which were locations well represented in the survey and geographically close to the researcher for ease in conducting most of the interviews in person..

All six participants were chosen by the researcher. Three were professional acquaintances of the researcher before the interviews. The remaining three were discovered through networking with other teachers who knew of the individual's teaching and circumstances. To retain confidentiality and anonymity, references to the interview participants will only be identified when direct quotations are warranted. This will be accomplished through a system of letters and numbers. Each person will first be identified through a capital letter, for anonymity, reflecting the order of the first round of interviews (A-F). Following the letter will be a number referring to

the research question they were answering (1 to 5) then a lower-case letter citing the interview sub-question order for that research question (a-i). For example, if the quotation is from the fourth participant, concerning research question two, interview question “g”, it will be noted as (D-2:g). To review demographic specifics, with the identification letter of the interview participants, see Table 1.

Table 1

*Demographics of the Interview Participants*

Participant Letter	Midwestern State	School Locale	Position
A	Kansas	Rural	Kindergarten-grade 6
B	Kansas	Urban	Kindergarten-grade 5
C	Kansas	Suburban	Kindergarten-grade 5
D	Missouri	Urban	Kindergarten-grade 6
E	Iowa	Suburban	Pre-kindergarten-grade 2 Grades 5 & 6
F	Iowa	Rural	Pre-kindergarten-grade 5

Whether those interviewed received the survey from NAFME would be unknown, but not necessary since the goal of the interviews was to expand beyond the survey results. Yet, the demographics of the participants in both phases of the study were important to the research design. Thus, the initial questions in the interviews were the same as the fourteen questions in the demographic and curriculum sections of the survey (Appendix C). Since these questions were constants, they were only asked in the first interview.

## Analysis of Data

### Phase One Analysis: The Survey.

The first data analysis was the survey questions since the second phase of the study depended upon survey results. “One important area is that the quantitative results cannot only inform the sampling procedure but it can also point toward the types of qualitative questions to ask participants in the second phase” (Creswell, 2014, pp. 225-226). The survey program used defined the resulting data using descriptive statistics, namely percentages, frequency counts, and means. Table 2 details the type of analysis in relation to the survey questions.

Table 2

*Survey Data-Analysis Matrix*

Demographics or Research Questions	Survey Questions	Statistics Category	Analysis
Demographics	Questions 1-8	Descriptive	Percentage, Frequency counts means
Teaching position	Questions 9-11	Descriptive	Percentage, Frequency counts
Curriculum practices	Questions 12-14		
Research question #1	Question 15	Descriptive	Percentage, Frequency counts
Research question #2	Question 16	Descriptive	Percentage
Research question #3	Questions 17 & 18	Descriptive	Percentage, Frequency counts
Research question #4	Questions 19 & 20	Descriptive	Percentage, Frequency counts
Research question #5	Question 21	Descriptive	Percentage

Additionally, a question at the end of the survey was provided for comments about listening lessons. The survey participants offered 133 comments which were coded into seven

categories. Several of the categories contributed to answering the research questions and were utilized in the results. Many of the comments did not apply to the research questions. The categories, frequencies, and percentages of the survey comments are shown in Table 3. Some comments were coded into more than one category if applicable.

Table 3

*Categories of survey participant's comments*

Categories	Number of comments	Percentage
Personal belief statements	36	27.07%
Connections outside school	2	1.50%
Listening lesson issues	36	27.07%
Listening lesson practices	48	36.09%
Connections to methodologies	5	3.76%
Novice learning	1	0.75%
Published materials use	16	12.03%

**Phase Two Analysis: The Interviews.**

A phenomenological approach influenced the interview questions. This suited the interviews since all educators shared the same situation of an elementary general music classroom. According to Marshall and Rossman, a qualitative phenomenology approach “typically involves several long in-depth interviews with individuals who have experienced the



phenomenon of interest. Analysis proceeds from the assumption that there is an essence to an experience that is shared” (2011, pp. 19-20).

Each interview was analyzed using a qualitative coding tool called Gilligan’s listening guide (Gilligan, Spencer, Weinberg, & Bertsch, 2006). This listening guide, designed specifically for examining text in a qualitative research setting, has four steps for qualitative coding of interviews: (a) listening for the plot, (b) “I” poems, (c) listening for contrapuntal voices, and (d) composing an analysis. All four steps were inspired by several theories plus “the language of music: voice, resonance, counterpoint, and fugue” (2006, p. 158). Step 1: listening for the plot, is similar to *voice* because the main objective in the first series of coding is to find “what stories are being told” (p. 158). Step 2: “I” poems, is a distinct layer of coding from step 1, reflecting *resonance* within the text of the interview. For the poems, all “I” statements are extracted from the text and listed, maintaining the order found in the script, in the form of a verse. The intent is two-fold, “to press the researcher to listen to the participant’s first-person voice . . . [and] to hear how this person speaks about him- or herself” (p. 162). Step three searches for meaning that may be running contrapuntally with the plot (step 1) and “I” poems (step 2). “It is in the third step that we begin to identify, specify, and sort out the different strands in the interview that may speak to our research question” (p. 165).

To summarize the previous three steps, step 4 draws the results into an analysis of the script. “The researcher now pulls together what has been learned about this person in relation to the research question” (p. 168). Thus, the “listening” of the script over multiple readings and three types of coding concludes with a three-voice fugue as an analysis of the responses to the research questions. “The Listening Guide method offers a way of illuminating the complex and multilayered nature of the expression of human experience and the interplay between self and

relationship, psyche and culture” (p. 169). All data were coded as per Gilligan’s listening guide, to align with the four steps as described, then cross-referenced between the participants for final analysis. For coded examples of the four steps, see Appendix D.

The use of a mixed-method design helped to strengthen the results of the research questions in probing teacher beliefs and practices. Using descriptive data and the coding of the interview scripts, along with knowledge of historical publications included in the researcher’s past studies assisted in the triangulation of the results (Brown, 1998, 2014). “*Triangulation* is not so much about getting the “truth” but rather about finding the multiple perspectives for knowing the social world” (Marshall & Rossman, 2011, p. 254). Thus, the data were presented for both elements of the research design and then meshed to create a larger picture of the results.

## **Chapter Four**

### **Results**

The purpose of the study was to examine elementary general music teachers' listening lesson practices in kindergarten through sixth grade using a mixed-method research design. Chapter four presents the data in an organizational sequence to introduce and blend the quantitative and qualitative results which are listed under the five following headings. First, the data collection process; second the response rate of the phase-one survey; third a description of the phase-two interview participants; fourth, a comparison of participants' demographics, teaching positions, and curricular practices, differentiating between the survey and interview participants. The first 14 questions of the survey (see Table 1) were also asked of the interview participants during their first interview. Finally, the research question results are addressed in order, depicting the survey data first, then the interview data, followed by a summary as is defined in the explanatory sequential design.

#### **Data Collection**

All data collection for the breadth of the study took place during a six-week interval. Survey data were collected during a three-week period. After the survey closed, interview questions were generated from the survey results and the interviews conducted in the following three weeks. Of the six participants, four were interviewed in person. The other two were interviewed via Skype, due to the geographic distance between the researcher and the participants. The time between interviews varied from eight days to 14 days for the participants. The duration of each interview averaged 25 minutes in length.

## **Response Rate for the Survey**

Survey response exceeded the amount of participants needed for a level of confidence at 95% with a 5% margin of error. When the survey closed, 1,015 people had initially begun the survey. Though NAFME used a current listing of members identified as elementary general music educators, the accuracy of the list was unknown to the researcher. To acknowledge that all participants were elementary general music educators, one demographic question in the survey addressed the participant's current teaching position. Therefore, 7.22% (73) were directed to an exit page within the survey when they answered "no" to survey question number two: "[d]oes all or part of your position include teaching elementary general music?" In addition, if for any reason the elementary general music educator did not teach listening lessons as defined at the beginning of the survey (Appendix A) it would not be necessary for them to answer the remainder of the questions. Of the 942 participants remaining after answering question two, 7.94% (74) of those were directed to the exit page upon answering "no" to question three: "[d]o you teach listening lessons as part of your position?" Therefore, a total of 868 educators completed the survey, exceeding the minimum participants needed at the 95% confidence level by 513 participants, further demonstrating the survey's reliability.

Of the 868 survey participants, 133 chose to write a comment at the end of the survey. These comments were coded into seven categories, as described in chapter 3, which included listening lesson practices (llp), listening lesson issues (lli), published materials use (pmu), personal belief statements (pbs), connection to methodologies (ctm), connections outside school (cos), and novice learning (nl). When comments from the survey are used in chapter four, the participant will be identified by survey-order number, followed by the comment category as

abbreviated above. For instance, if a comment from the 136<sup>th</sup> survey participant is listed, coded as a listening lessons issues statement, it will be indicated by (136-lli).

Sometimes survey participants skipped questions since the survey design was not constructed so that each question must be answered before advancing to the next question. Because of this, all survey data reflected in the figures will show the survey response-rate number when applicable.

### **The Interview Participants**

Interview participants were chosen using four criteria. First, they needed to currently be teaching listening lessons as part of an elementary general music position. Next, they must live and work in a Midwestern state to better reflect the NAFME members in the Midwest who took the survey. To increase the demographic diversity of the interviewees, all came from different geographic locations; in addition, different school settings were used, namely two from urban schools, two from suburban schools, and two from rural schools. And finally, all were veteran teachers, having taught at least seven years. For the interviews, veteran teachers were desired with the intent that their experience would give them more material on which to reflect in answering the questions. Due to the group's experience, it was an incidental occurrence that all had also earned master's degrees. This was unknown before the first interview. Since each participant was interviewed twice, the data were meshed because no discernible difference was noted between data sets.

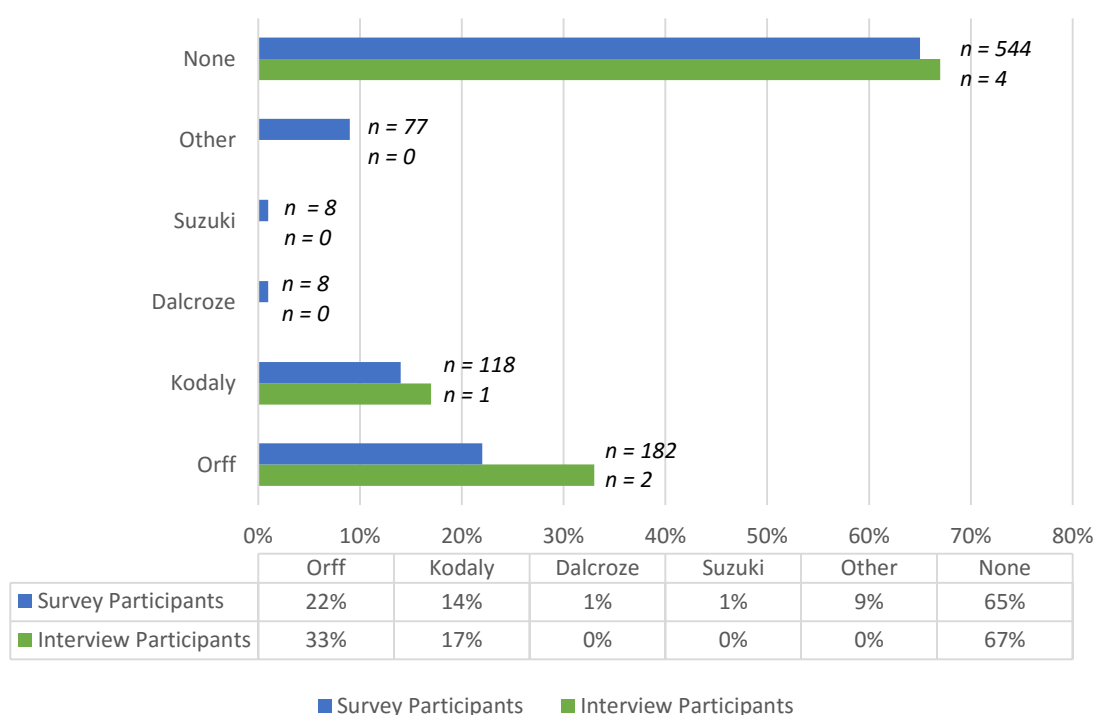
### **Demographics and Curricular Practices**

This section of the chapter describes the participants, their positions, and their curricular practices. A series of figures reflect the data, differentiating the participants in both the survey and interview phases. The interview participants represented a cross-section of the survey

participants in most ways. As mentioned before, all participants were teaching elementary general music, worked in a Midwestern state, and taught listening lessons according to the definition presented to them at the beginning of the survey and interviews.

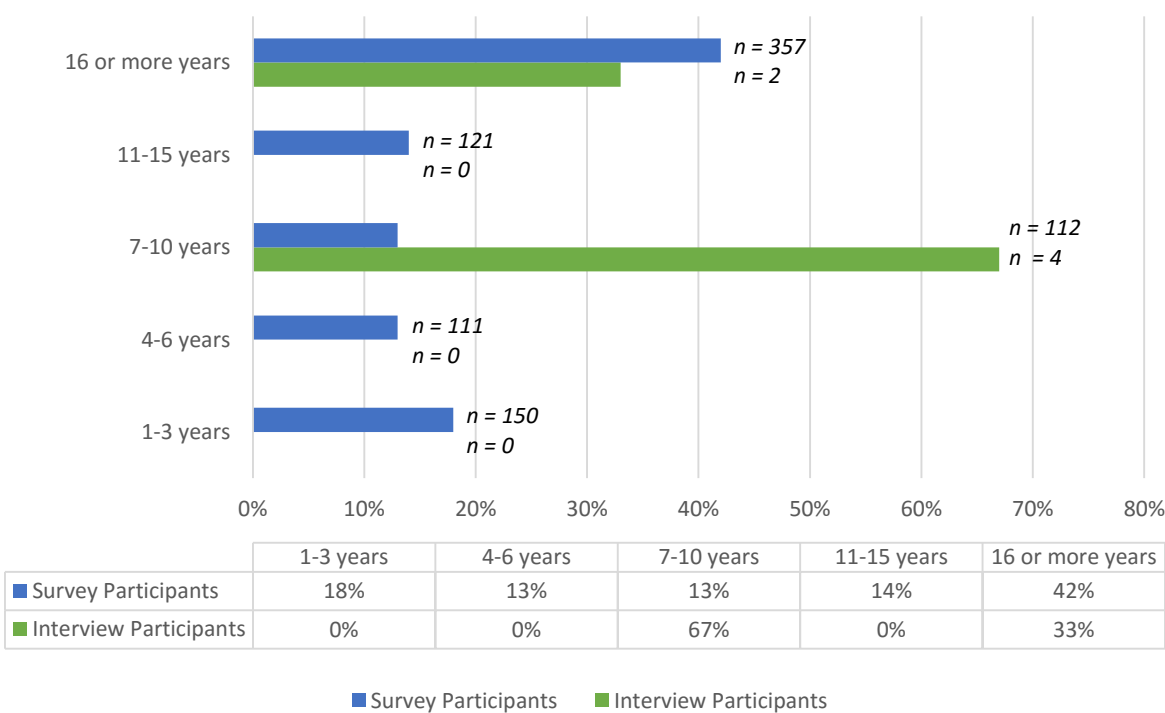
When asked about certification in elementary music methods and approaches, most participants noted that they had not acquired these. For those who had, the most common certifications were Orff Approach and Kodály Method. A few who took the survey responded that they had certification in Music Learning Theory, by Edwin Gordon. These participants are included in the “other” category in the following figure. Figure 13 reflects a comparison between the survey and interview participants concerning music education certifications other than state teaching licensure or certification. Awareness of certifications acquired by the participants was warranted as it relates to research question four concerning the role of listening lessons, in that methodological practices could influence listening lesson practices.

Fig. 13. Music education certifications by the participants.



All of the survey participants had earned master's degrees, but this was a happenstance, not a goal for those chosen for the phase-two interviews. However, a majority of the survey participants, 51%, also held master's degrees. As for the remainder, 47% had bachelor's degrees and 2% earned doctorates. Many survey participants were also experienced teachers. The similarities and differences are shown in Figure 14. Though there might appear to be discrepancies between the participant groups, they are quite similar statistically. Since categories, and not exact years of experience, were offered in the survey responses, each was coded from one to five, with one representing one-to-three years of teaching experience and five meaning more than 16 years of experience. Once calculated in this manner, the years of experience for phase-one participants showed a mean of 3.5, with a standard deviation of 1.55 while the phase-two participants showed a mean of 3.7 with a standard deviation of 1.05.

Fig. 14. Teaching experience of the participants.

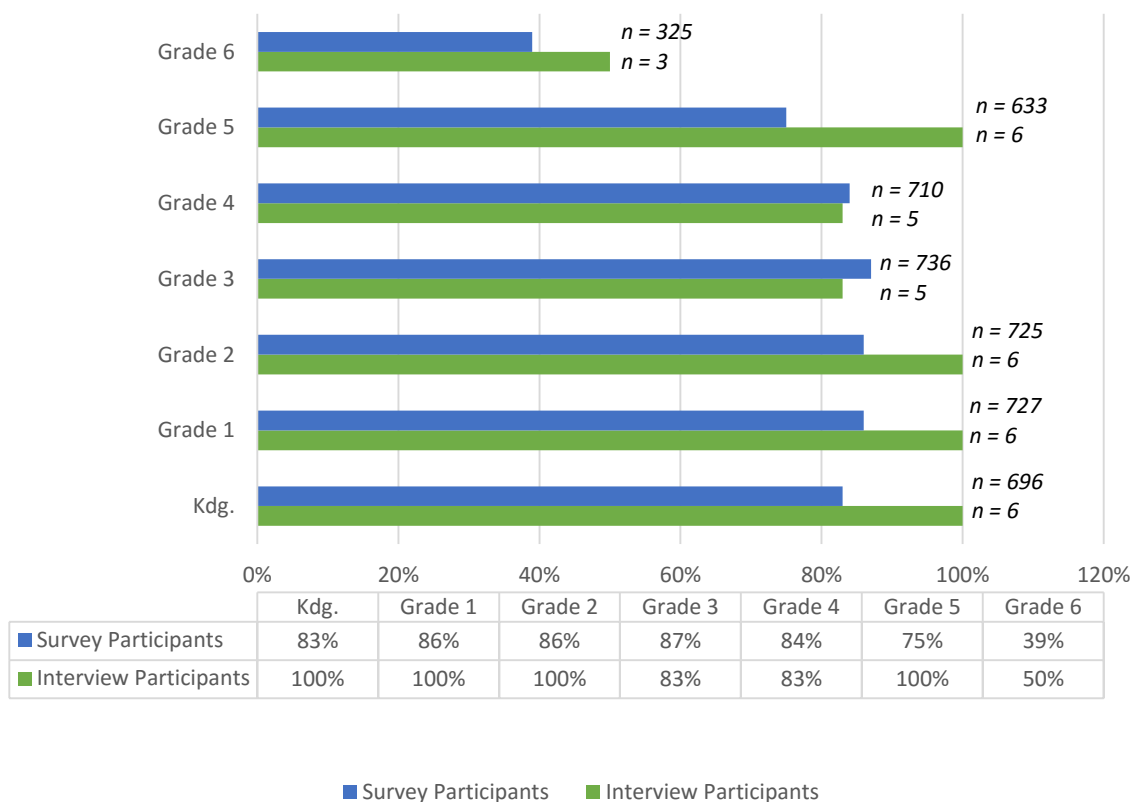


Urban and rural schools were not equally reflected between the two groups of participants. Only 17% of those responded to the survey were from urban schools, while 49% were from rural schools. There was a discrepancy of balance with the interview participants since the six were evenly divided between urban, suburban, and rural schools. However, with six participants interviewed, the researcher felt it was important to have two representing each school setting to give a more complete picture in terms of results. Suburban schools more closely reflected both groups at 37% for the survey, and 33% for the interviews.

The grade level focus of this study was kindergarten through sixth grade. These grades have commonly represented elementary schools in the United States, though variations in school districts as well as position assignments can alter the grades in an elementary setting. Due to these variations, the participants were asked to indicate the grades they taught from kindergarten through sixth grade, excluding any grade not a part of their particular position. Many of them indicated they also had secondary music teaching as part of their positions. That said, Figure 15 shows only how the participants fit into the kindergarten-through-sixth-grade demographic due to the focus of the study. The reader will note percentages reflect teaching per grade level rather than a total percentage of 100%.



Fig. 14. Participants teaching assignments in grades K-6.



The majority of all participants saw their students once or twice a week for between 26-40 minutes each session. There were many variations to this scheduling, however. Some participants noted schedules in which semesters or months of music instruction were rotated with other subjects. In these cases, there could be large amounts of time where some students were not seen within the school year, yet when music appeared in the rotation, they might meet daily. The scheduling results for both groups are presented below in Figures 15 and 16. For those

participants that did not fit any of the possibilities offered, it is unknown where or if they responded.

The schools and/or school districts of the participants often used national or state music standards on which to base their music curricula. A few other sources for standards were also made known, such as those set by a local school district. Some local possibilities could include

Fig. 15. The frequency in which participants see their students.

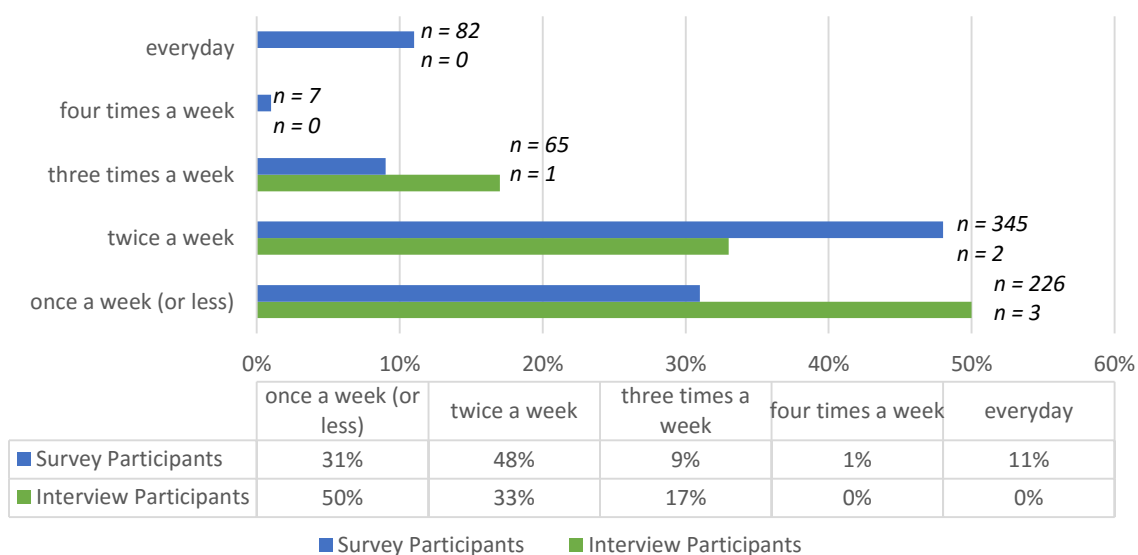
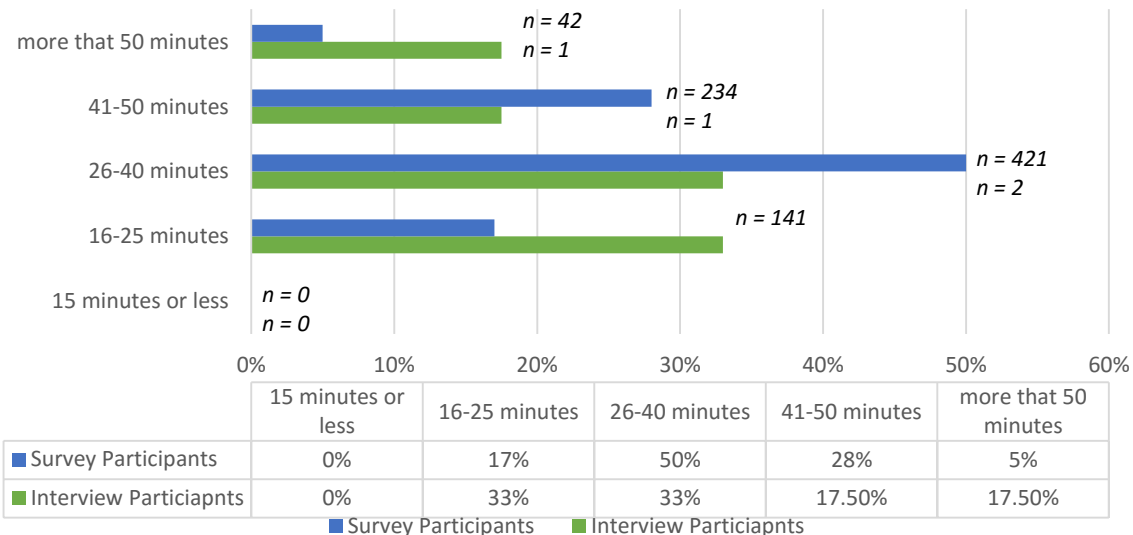
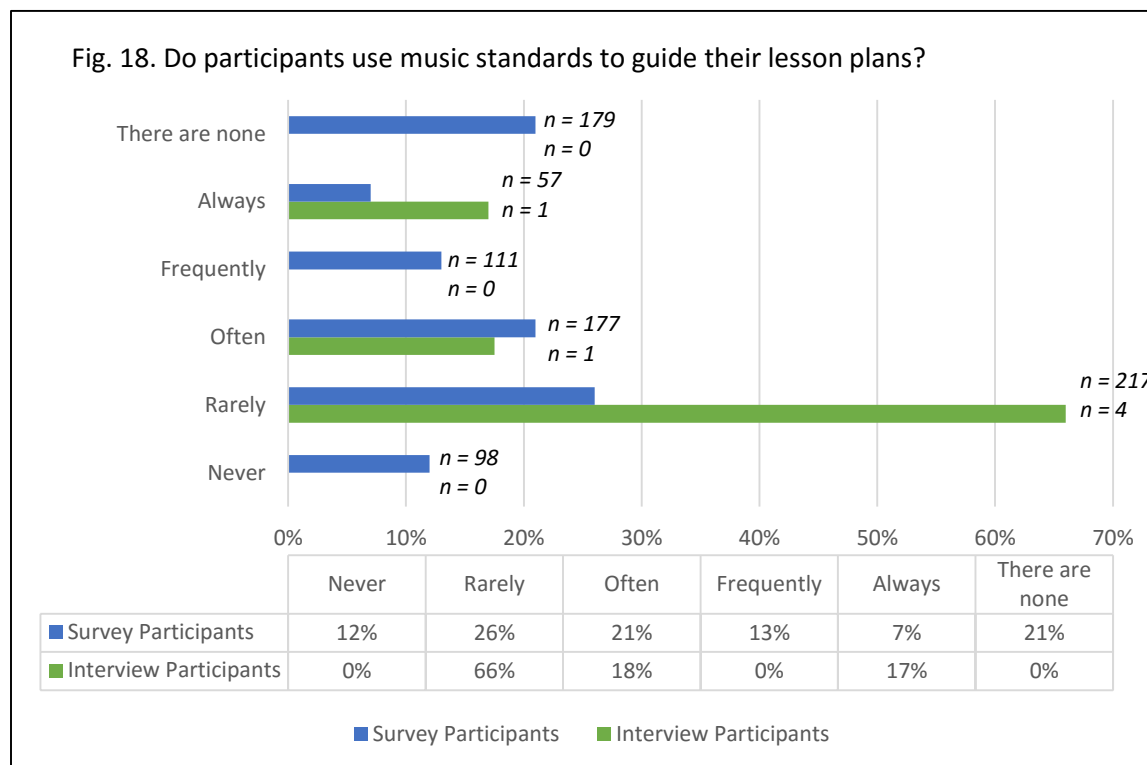


Fig. 16. The duration of participants' music classes.



standards determined by parochial schools or from the Common Core. Several participants stated that their district was in the process of change during the current school year, or that the individual had full responsibility for all decisions related to standards or curriculum in their current situation. Figure 17 reflects just how heavily national and state standards do dominate what is adopted by the school districts concerning music education. Gathered data about standards showed the influence these may have had on the participants, especially since the first national standards underpinned listening as a foundation for all music learning (The school music program: A new vision, 1994). It is important to note that participants could mark more than one influence, so percentages could total more than 100%.

When the participants were asked if they relied upon the standards and curriculum guidelines to guide their daily lessons, most indicated that they usually did not do so. Less than half selected that they used the standards frequently or often to determine the content of their lesson plans. As shown in Figure 18, the interview participants' practices were only somewhat similar to those from the survey.



In conclusion, the demographics, teaching circumstances, and curricular practices of the participants had some common trends and behaviors. Most participants had no special certifications in music education, but if they did, it was most likely in the Orff Approach or Kodály Method. All participants were teaching in an elementary school environment, though their particular circumstances may exclude some grades or include other grade levels not addressed in this study. A majority of the participants saw their students one to four times per week for more than 15 minutes and as much as 50 minutes or more. Though many worked in situations where standards have been adopted in their state or on the national level, these seemed to have little impact on classroom teaching. Only a minority of participants said they frequently or always consulted these documents when planning their personal classroom curriculum.

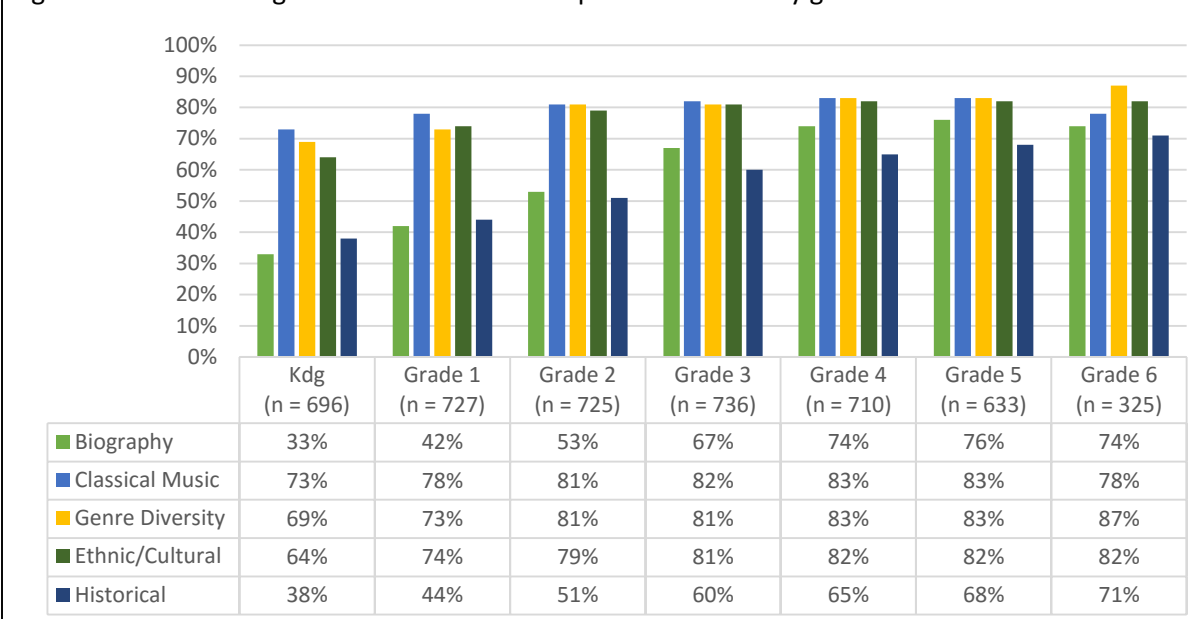
**Research Question 1: Do teachers use listening lessons to teach historical, biographical, and/or cultural aspects of music? If so, how?**

Survey and interview participants answered a set of questions about their choice and use of listening lesson music as it pertained to genres, as well as historical and cultural connections, including biographical subjects. The survey results reported a selection of various concepts were taught through music selections while the interviews explored examples and lesson structures.

**Survey data.**

The survey data were disaggregated to show results by grade levels, indicating category trends in different age groups. Participants chose whether they taught listening lessons connected to historical, biographical, and/or cultural music and which grade level(s) they used lessons of this kind. Data showed some categories of listening lessons were used more in some grade levels than others. To further refine the data, the historical, biographical, and/or cultural grouping was broken into five teaching objective categories: (a) biography connection, (b) classical music, (c) genres besides classical including contemporary music, (d) ethnic or cultural music on its own, and (e) historical periods of music. Figure 19 shows the results, by grade levels.

Fig. 19. Use of listening lessons connected to exposure to music by grade.



In almost every grade level, the data showed music that was classical, other than classical, and/or was of cultural or ethnic origin, in other words, genre-based listening lessons, were preferred over listening lessons that were taught in connection with a biographical or a historical topic. Though biographical and historical music used genres included in the remainder of the categories, the intent was to show the reason for the use of a singly-selected piece.

Depending on grade level, there was some variance in the frequency biographical, historical or cultural music was incorporated. While biographies peaked in the fourth through sixth-grade years, they were not used as often in younger grades. Historical topics for listening lessons steadily grew through the grade levels. It was unknown was how the participants applied the music in their lesson plans. For instance the music could be playing while the students sat and listened, it could be used for movement, or it could be used to emphasize a musical element or timbre. Specific applications was not asked as part of the question. However, for the biographical or historical lessons, it could be assumed that factual information would be taught

as part of the lesson due to the biographical/historical labeling the participants responded to in the survey.

Participants provided comments about listening lessons connected to biographical, historical and/or cultural music. They helped to illustrate possible pragmatic applications to this research question:

- “I feature a composer of the month and we do a listening lesson once a month to learn about that composer” (850-llp).
- “Listening lessons for older elementary students can be extremely effective in planning units like contemporary music history (think Black History Month and a lesson in the development of Blues and modern Rock and Roll)” (808-llp).
- “Because of the fact that we only see students 60 minutes per week, I do not include lessons just to talk about specific composers. When we do lessons written by a particular composer, we will spend a few minutes discussing them. Since the advent of the internet, I feel students can access this information any time they need. I prefer that they hear and internalize music, rather than learning ABOUT [sic] it” (390-llp).
- “I use listening selections every week with grades 1-5. We listen, think-pair-share, and fill out graphic organizers about the music. It is the best teaching tool I have ever used to expose students to different genres, textures, cultures, music history, musicians and composers, and the elements of music. And the kids love them too” (814-llp).
- “Besides regular listening activities and lessons, we do a ‘journal writing’ for Grades 4-6. (These classes are 50 minutes). Once a week, at the start of each class they listen to a song (usually classical or something they usually would not listen to). They write a reflection of the song; sometimes how it makes them feel, the story the music might be

about, the elements of music they hear, or whatever I want them to listen for. At the end, I tell them the title, composer and dates of his/her life. They fill this composer's name in on a timeline of musical time periods. I chose a few to be shared with the class. This usually takes 5-10 minutes. The students really enjoy the activity” (760-11p).

- “Kdgn - *Peter and the Wolf*, 1st grade - Mozart, 2nd - Mozart & Tchaikovsky (*Nutcracker*) , 3rd - Vivaldi, 4th - variety of composers with Omaha Symphony programs, 5th - all periods from Medieval - the present - lots of time with Beethoven” (24-11p).

### **Interview data.**

Phase one indicated that participants were using a wide range of music genres in their listening lessons that included classical, cultural, and contemporary music. Also shown was that historical and biographical connections to music might not be an objective for listening lessons as often as the use of a variety of genres. Phase two supported and explicated the particular implementations of historical/biographical/cultural listening lessons.

When discussing historical topics, the participants suggested that a musical connection could be made through anything from a minor historical reference to a multiclass lesson. Three of the participants commented that they utilized Black History Month to mark historic times in Black history through music. Examples they used were a book that told the story of the song *We Shall Overcome* along with accompanying music, listening to some samples of jazz by Black artists, and listening to African-American spirituals. Native American history was a subject pursued historically by most participants, especially around Thanksgiving. Videos were utilized in this case especially to show historic dances, costumes and indigenous instruments. Two mentioned a historical connection in their lesson plans by viewing movies such as, *Bach's Fight*



*for Freedom*, an hour long movie about a portion of Bach's life, and *The Sound of Music*, the Rogers and Hammerstein musical. While these could also be seen as biographical or genre-based, such as musical theater for the latter, the intent was to focus on the historical aspect through use of music associated with the Baroque Era and World War II.

Biographical topics were the least mentioned application of listening lessons with the narrowest of examples given. Most of the time, the biography was a side line to the listening lesson rather than the focus.

We use a biography when listening to certain music like *Peter and the Wolf*, we talk about Tchaikovsky [sic] and with *Carnival of the Animals* we talk about Saint-Saens, so we use biography in our listening but it's not for the purpose of biography." (E-1:b).

At times, the historical and biographical appeared to intersect. One participant used Black History Month to plan listening lessons with the music of B.B. King, Michael Jackson, Bobby McFerrin, and Aretha Franklin. The students viewed music videos of the performers, then they researched biographical information of each. The only classical-based composers mentioned multiple times as subjects for biographical teaching were Mozart and Beethoven.

Cultural and/or indigenous music used in listening lessons could easily be interpreted as historical or biographical topics. However, when cultural music choice was asked as an isolated category, one participant with a position in a rural area felt exposure to world music was especially important.

I try to incorporate, as much as I can, music from other parts of the world because I know that for my kids, they may never get the experience to travel abroad and hear those different styles. So I think it's very important that they hear what kids from other countries may be hearing and performing in their culture (F-1:4).

Though cultural aspects of the music could be the main objective of some participants, an urban interview participant proposed another view, saying that exposure to *different genres* was the objective, not specifying the music by culture or as indigenous. Cultural lessons' objectives mentioned by the other interview participants were sometimes associated with holidays. "We talk about different winter holidays and listen to different examples of music that are celebrating those different winter holidays. And we talk about the different cultures" (E-1:d). One mentioned comparisons between cultures and music but in a different way. When learning to sing an American work song *Pat Works on the Railroad*, parallels to another Irish folk song were drawn, as well as a comparison to an African American work song of the same era. "And we just kind of discussed, you know, what does that music [the spirituals] look like and . . . compared it to some other Irish [work] tunes" (B-1:c).

### **Summary.**

Participants used a wide variety of musical genres in the elementary music classrooms. Western classical music was present, as well as many other traditional and contemporary genres. Though the first research question did not fully answer how they were planning the lessons, it was apparent that participants have used music for listening lessons that was diverse in nature. They used the lessons to make connections to society through historical, biographical, and

cultural means, but these categories were often difficult to differentiate and not as prominently featured. Thus the historical or cultural context may have taken a lesser role to other objectives for the listening lessons.

**Research Question 2: Do teachers use listening lessons to teach the musical elements? If so, how?**

Participants indicated what they felt were the most developmentally-appropriate musical elements for grade levels to study through listening lessons. While phase one (the survey) showed the preference for different elements at varying ages in connection to listening lessons, phase two (the interviews) expanded upon reasons why some elements were preferred over others as well as examples of how the lessons were constructed for classroom use.

**Survey data.**

The connection to some musical elements was favored over others as is shown in the survey results. These results were charted by grade level in the same order as research question one, (see Figures 20 and 21). Due to the number of elements involved, the charts were divided by kindergarten through third grade and fourth through sixth grade.

As a child enters school, lesson objectives tended to target just a few of the elements, such as form, instrumental timbre, rhythm, tempo, melody and dynamics as shown in the kindergarten results. In first grade, those same elements increased in use, however the use of voice timbre, ensemble timbre, meter, tonality, harmony and texture in listening lessons remained low. Second grade was similar, except the study of especially meter began to expand. By third grade, all categories increased in use, but preference continued for teaching form, instrument timbre, rhythm, tempo, melody and dynamics.

By fourth grade, the elements were more equal in use, according to the survey participants, with only voice timbre, tonality, and texture taught less than 60%. Fifth grade had a similar trend except only tonality was under 60%. By sixth grade, the majority of the participants indicated they used, at some point, all the elements listed in their listening lesson practices.

Fig. 20. Using listening lesson to teach musical elements, grades K-3.

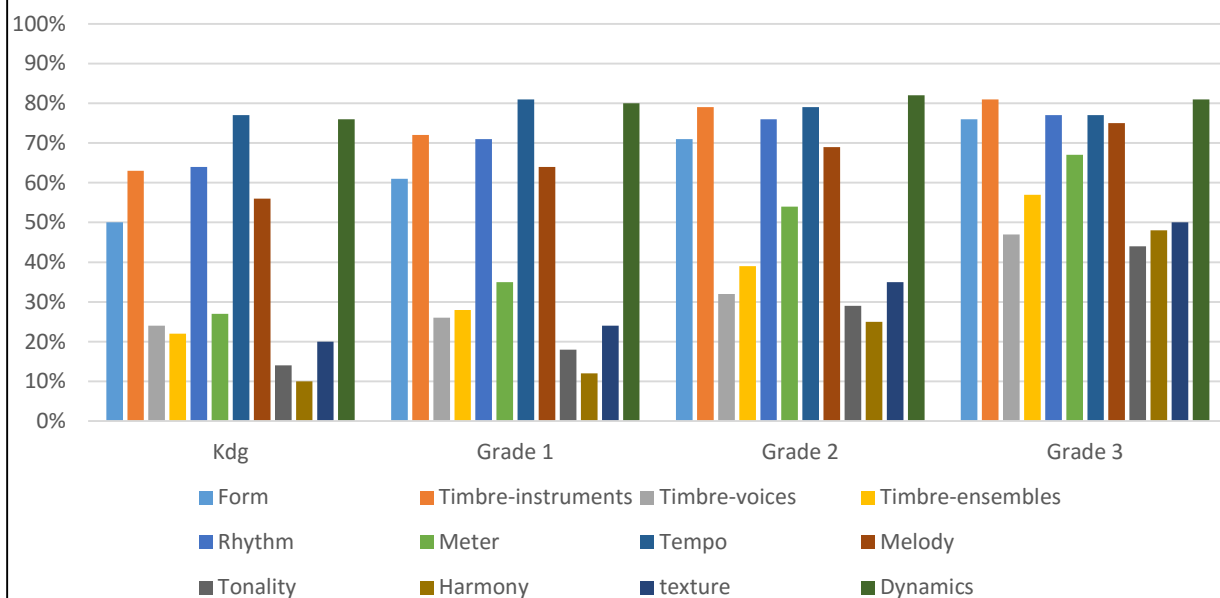
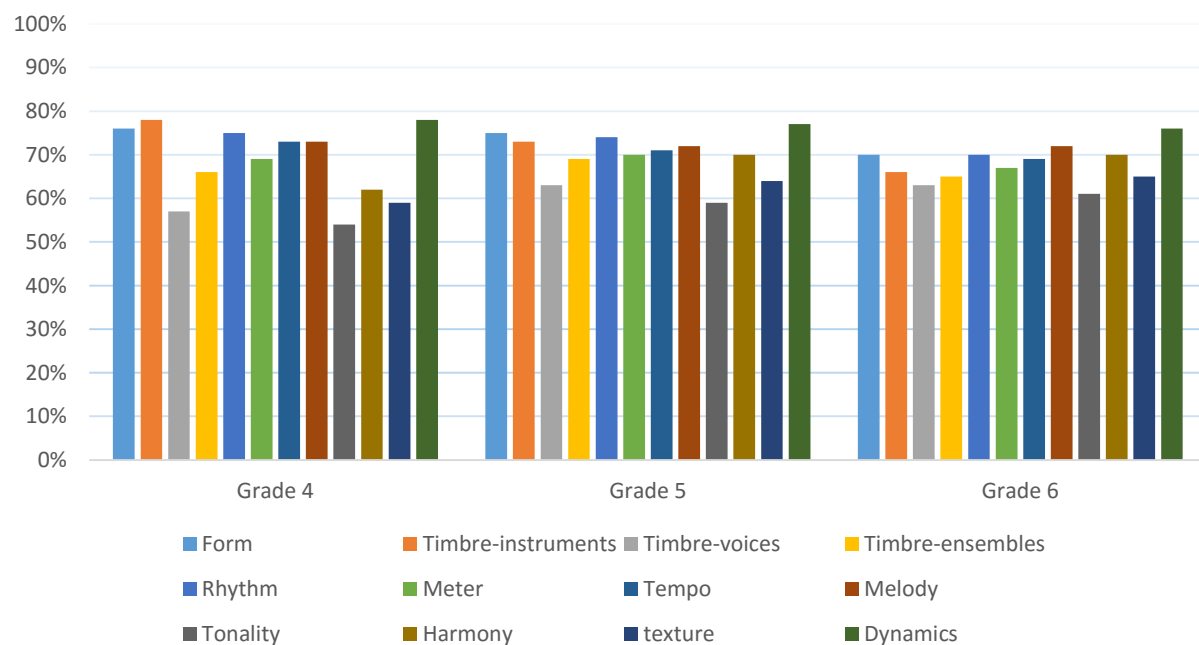


Fig. 21. Using listening lesson to teach musical elements, grades 4-6.



Comments offered by the survey participants showed various ways they implemented the listening lessons with a musical element objective. Some spoke about form paired with movement in particular.

- “I mostly use listening lessons in conjunction with movement (to show form or dynamics)” (1,007-llp).
- “Listening lessons are primarily used with movement to teach form in my classroom” (586-llp).
- “We recently reviewed rondos and did a streamer routine to Bizet's ‘March of the Toreadors’ as a form example” (241-llp).

Though form and movement were mentioned most often, other comments about listening lessons that connected to musical element objectives included the following.

- “My students love to listen for different instruments, tempo changes, high/low, loud/soft, etc. We reinforce these findings with movement or cards saying ‘forte’ or ‘piano,’ etc.” (236-llp).
- “For some listening examples I will tell them to listen for the \_\_\_\_\_ and raise your hand when you hear it. When asked a week later about what we did, they have better recall when they can use more of their senses and their imagination while listening” (206-llp).

### **Interview data.**

Though the phase-two participants often indicated similar preferences and comments as the survey participants, one difference shown was voice timbre, meaning identifying the sounds of adult/child voices and distinguishing between adult male/females voices. All phase-two participants mentioned teaching voice timbre. Also, several of the phase-two participants were not specific about teaching melody through listening lessons, though it seemed like a commonly

used concept in the survey. Texture was another element not addressed extensively in the interviews but increased steadily by grade levels as noted in the survey. Interview results for research question two were addressed by targeting each musical element singly, as in the survey. The sequence was determined by the order the elements were discussed in the interviews (Appendix C).

*Teaching timbre of instruments, voices, or ensembles.*

Several participants mentioned classical works of music they used to help their students learn instrumental timbre. It was unclear whether they meant identifying individual instruments, instrument family recognition, or ensemble identification with their teaching. “We do Benjamin Britten’s *The Young Person’s Guide to the Orchestra* which is a really common one” (A-2:a). Other classical works were also mentioned for teaching timbre.

I’m doing *Carnival of the Animals* right now with my first graders . . . the “Personages with Long Ears.” (the participant sings the theme) It has the violin and then we compare and contrast. Also instruments that represent . . . *Peter and the Wolf* is also a great theme for this for timbres where each instrument represents a different character (C-2:a).

Approaches varied in teaching lessons related to timbre. Additional ways included games where the students heard examples and had to identify what was heard as well as class discussion. “I usually go with the families of instruments first” (D-2:a). Emphasis on voices was the initial thought concerning timbre for some participants. “[T]o do that we listen to a variety of vocal, choral, ensembles and different instrumental ensembles listen to those to discuss the difference in what we’re hearing and then there’s an assessment connected to that” (E-2:a).

I am not doing it as much currently as I have [before] as far as instrument families [are concerned]. We did do a little bit of work with the male voice, female voice . . . alto, soprano, tenor, bass. That kind of thing. Children's voice versus adult voice this year, but it more was just examples in discussion (B-2:a).

*Teaching form.*

Form was a highly favored objective for listening lessons at nearly every grade level. It was discussed at length by all six of the interview participants. Form lessons were mentioned two ways: (a) paired with movements to classical music, and (b) shown through music performed and/or improvised live in class by the participant, and paired with some type of movement.

Whenever participants spoke about teaching form, movement was always mentioned as part of the lesson. They indicated that the movement enhanced feeling the form for the children as well as showing, through informal assessment, that the child was engaged and understanding the form sections. One participant prepared children for the form changes ahead of hearing the listening example.

I usually will play it [a theme] on the piano for them ahead of time so they have an idea of what I want them to listen for. I [then] say it may not necessarily be on piano, especially if it's a symphony orchestra performing it (F-2:b).

From that point, the children would identify the melody in the work of music by a predesignated sign or movement.

A number of musical pieces were noted, from four of the six participants, as good examples for teaching form. All would be considered classical or orchestral music. "Sleigh Ride" (composer unknown), Johann Strauss' "Radetsky March," Elgar's "Fairies and Giants" and



Tchaikovsky's *The Nutcracker* were specifically mentioned. One participant took a different approach to teaching form by not using recorded literature.

Typically for form it [the lesson] is not recorded music, it would be live music and I would play different musical examples using a variety of instruments like using the piano, but its more . . . it's a little bit improvised or I will sing different familiar melodies, but put them together to illustrate form (E-2:a).

And lastly, one participant did not currently use listening lessons for form considering the definition provided for this study.

#### *Teaching melody.*

The phase-two participants struggled with the idea of teaching about melody through listening lessons. Some gave examples, but those examples did not align with the definition of listening lessons used for this study. Most examples were performance-based where the students would sing or play upon the participants' model or directions. There were a few exceptions. Some used live music for pre-reading recognition of melodic direction.

We do that with the piano, with our glockenspiels. We turn them this way (shows vertical) to show them up visually and then I do it where it's hiding. And they listen to it . . . did I go up on it . . . did I go down on it. High, low . . . we do do middle which I find to be pretty difficult for my kids but we try to do high/low/middle. So yeah, we do all kinds of stuff like that (A-2:c).

Two other participants taught similarly concerning melodic direction. One participant described this by saying, "I am either playing something on the piano or another instrument and they are moving their bodies to show what they are hearing" (E-2:c).

One participant who mentioned examples of teaching melody beyond melodic direction cited two classical works. A melody included in the works was one already familiar to the students, thus the goal was to find it in the musical examples.

Tchaikovsky's symphony that he used "The Little Birch Tree." I have the kids listen for the (participant sings a phrase on a neutral syllable) and then after we listen to how it was incorporated, then we learn the folk song (sings phrase again with the folk song lyrics). And then we listen to it again and we sing along with it, notice where the melody came in and where it wasn't in there (C-2:c).

This participant also used Mozart's Variations on "Ah, vous di-rai je, Maman" for that same melodic-recognition objective.

#### *Teaching rhythm or meter.*

Teaching rhythm was mentioned strongly in the survey as early as kindergarten, with meter gaining inclusion mostly from second grade through the older grades. Participants began teaching meter based on the need for the child to feel the steady beat first, assimilating later into meter recognition of at least duple and triple meters.

[W]e use tennis balls in my class when we are listening to a piece of classical music for meter, where we go bounce-catch-catch-catch, bounce-catch-catch-catch, would be [meter in] four. (Demonstrates a bounce on the floor for beat one and tossing between hands for beats two, three, and four) For triple meter it would be bounce-catch-catch, bounce-catch-catch, and so they can feel the strong beat on any of those. (C-2:d)

However prerecorded music does not have to be the center of the listening lesson. Playing live examples on the piano, drum, or any other instrument could be used, such as the following about steady beat used in kindergarteners. “[W]e do lots of listening and having them moving their bodies while they listen to a variety of recorded examples or teacher-performed examples . . . they are showing with their bodies if they think it is steady or not steady” (E-2:d).

Teaching rhythm through listening lessons highlighted two applications: (a) ostinato patterns, and (b) rhythmic combinations being introduced in class for a song or for music literacy purposes. Ostinato patterns, though not present in all music, could be a rhythm focus. “And of course, what I have them listen for specifically is ostinatos . . . they were specifically trying to listen for that ostinato pattern and figure out what that rhythm pattern is that keeps repeating” (A-2:d). In one school, the participant would play a piece that included examples of rhythmic patterns they were learning to read and play. Through listening, students would find the targeted pattern. “They had to identify it, but they had to listen to the piece in its entirety . . . [answering] what words were using this rhythm?” (B-2:d).

### *Teaching major and minor tonality.*

Tonality seemed to be a concept that most participants did not approach with their students routinely until they were third grade or older. Of the six participants in phase two, only two indicated they taught tonality, specifically major and minor, to their students. The others mentioned it was minimal, saying just older children, or that they did not teach it at all. One commented, “We start with happy/sad a lot and then change to major and minor when we get to older students. But it’s pretty basic stuff. We don’t get too deep into it” (A-2:e). Of those who do teach it, some used recorded musical examples and some played scales and chords on the piano. “It was stand up when you hear major, sit down when you hear minor. Smile. Frown . . . a lot of

listening examples” (B-2:e). “[I]n the fifth and sixth grades we talk about major and minor and to demonstrate that I use a variety of recorded music, classical and pop, and then playing melodies on the piano for them” (E-2:e).

### *Teaching texture.*

Though the survey revealed that participants taught listening lessons with texture as the objective often in the upper grades, while four of the interview participants did not share this practice. The other two used the terms “thicker” and “thinner” when they did define texture with their students. The first taught texture by using musical examples that added or subtracted parts or families of instruments, expecting the children to hear, or in one case, see it happen via an interactive listening map.

Eric Chappell has the “Add-on Robot,” I think it’s called. Where every time you add something it’s a thicker texture. You take some [melody layers] away, thinner [texture results]. Britten’s *Young Person’s Guide* [is used for texture] as well where you have solos of instruments focus and then when you bring it together, [it] creates a different texture (C-2:f).

The other participant approached texture in general terms as well. “Usually when I teach that, I explain to them texture is referring to how thick or thin the music is or sounds. So, we listen for how it starts out. What does the texture sound like” (F-2:f).

### *Teaching harmony.*

Harmony as a listening lesson objective gained some attention in the survey with those teaching grades three and higher. The interview participants did not share this view. Only one of the six said they used listening lessons to help with teaching harmony and gave applicable

examples. This participant used interactive visual examples specifically written to demonstrate different parts and in addition, this approach was also suggested:

You have to start with some simple stuff, I think, for harmony so you can definitely hear it, but I use a lot of children's choir recordings . . . so it could be like simple partner songs or folk songs like that where they can hear the harmony (C-2:g).

The remainder either said it was not something they did or gave an example that was not a listening lesson by the definition used in the study.

### *Teaching tempo.*

Tempo was one of the elements that became integral to listening lessons at a young age and remained constant regardless of the students' grade level. All phase-two participants indicated they taught steady-beat speed in the early grades and advanced to tempo markings with older students. The participants also shared literature examples they used when tempo was taught in their classrooms. One piece of music mentioned was Grieg's "The Hall of the Mountain King" from *Peer Gynt*, in which the tempo accelerated throughout the piece. Several expressed a difference between younger and older students concerning tempo studies.

Especially with the younger kids . . . move. When we're establishing beat, we move to the beat . . . And the older grades, [I ask] "why do you think this has this tempo" or if we're having to describe [sic] what's the difference between allegro and largo or something like that . . . then we'll definitely pull in examples (B-2:h).

One participant had the students physically show the tempo without the use of gross motor movement. “I have them listen for it by using hand taps . . . they have to feel the tempo by tapping their legs” (F-2:h).

### *Teaching dynamics.*

Dynamics, like tempo, was one of the dominant elements that participants seemed to use for listening lessons for elementary students of all ages. Once again, a hierarchy of terms may be used, considering loud and soft for young students, piano and forte later, and eventually advancing to crescendo and decrescendo in the older grades. Haydn’s *Surprise Symphony* was mentioned by the phase-two participants. “The Hall of the Mountain King” was also cited as a great example to use for dynamic in addition to tempo. One mentioned that teacher-performed music could be implemented for dynamics in addition to recorded examples. Another participant tied dynamic listening to expression, especially with recordings of instruments.

Dynamics, I do touch on those . . . I tie that in a lot with the instrumentation, like cymbals crashing, those being loud and everything, but I do have them listen for specific instruments again, which ones are playing louder? Or which ones are kind of not in the spotlight...kind of in the background? Which instruments do you hear that are maybe playing softer? But I also have them listen for which specific instruments might be gradually crescendoing or decrescendoing throughout. That way they figure out, you know, [sic] and also I do teach them like piano, forte, mezzo forte. (F-2:i).

### **Summary.**

Elementary general music educators indicated that listening lesson use was often bound to musical element objectives. Though some elements were used more frequently in listening

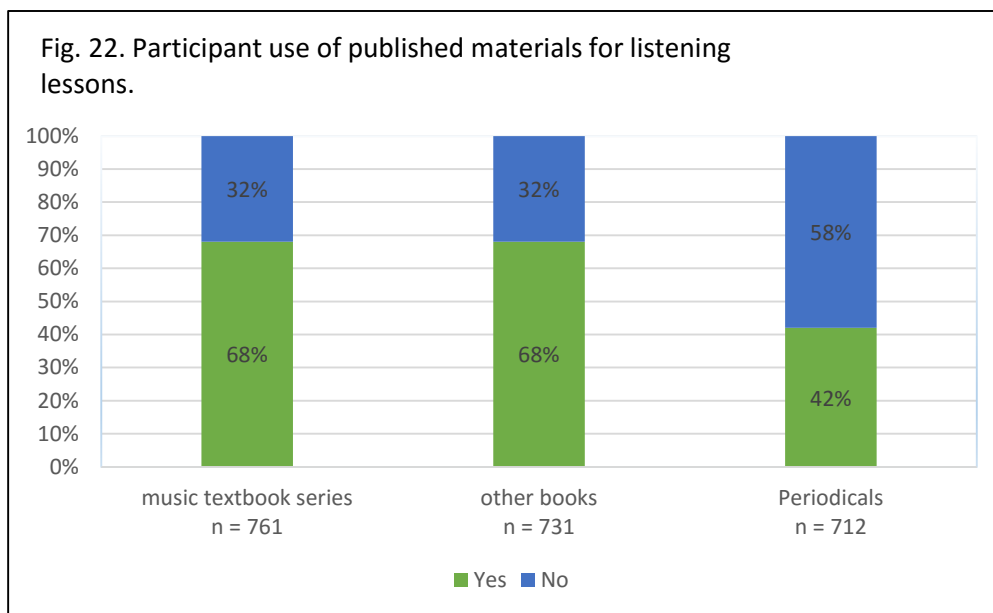
lessons as the children grow, some were apparently used often throughout the elementary years. The frequently used elements included form, timbre, rhythm, tempo and dynamics. The interview participants reinforced these elements with examples of moving for form; mostly instrumentation for timbre; ostinatos and short rhythm phrases for rhythm, quadruple and triple meters; as well as a variety of tempo and dynamics terms according to age, often combined with motion.

### **Research Question 3: What materials do teachers use to create listening lessons?**

Question three addressed the publications and technologies the participants used to teach listening lessons. These may exist as pre-recorded lessons, as interactive programs, as teacher-designed use with Smartboards or tablets, or as recordings presented via YouTube and other computer venues. Question three examined the sources of the listening lessons materials as well as the implementation practices as part of participants' curricula.

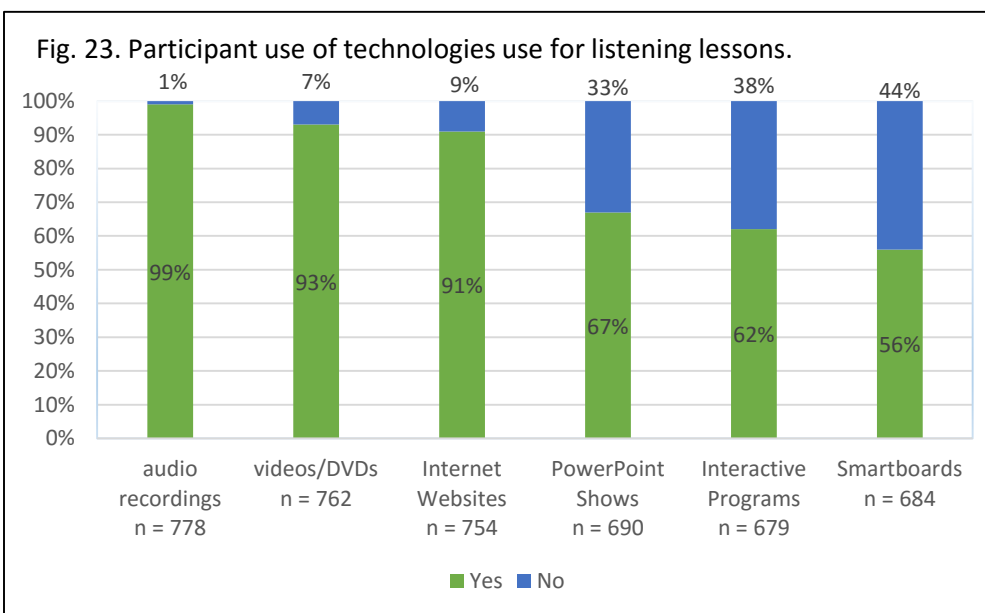
#### **Survey data.**

Though listening lessons in a published form have been a part of elementary general music for more than a century, whether these materials are used today in the classroom was an important sub-question. The data showed that the music textbook series' often found in elementary music classrooms and other books which feature listening lesson plans were the most favored of the published resources. The least favored, though still widely used, were music education periodicals for elementary music. Figure 22 reflects the availability and use of published materials by percentage. Participants were allowed to mark more than one choice, since it was feasible that they could use multiple types of publications for their needs.



The use of technology to teach the lessons demonstrated varying results. The least used technology for listening lessons was interactive white boards. It is unknown the extent to which these were available to the participants or if the availability of listening-lesson software affected the results. The most used technology was recordings/CDs. Recordings could include anything audio-based from LPs to digital files. Figure 23 shows the use of various technologies, considering again that the participants could mark multiple choices depending on their circumstances.





Survey respondents had comments touting the strengths of the published materials they had used. Graphics, known as listening maps, were often provided within the materials. Iconic imagery as well as musical symbols or notation can be included in the maps. These can be a page in a book or a magazine. They also were published as transparencies, reproducible documents, or interactive DVD programs.

- “Love Listening Maps from Music Express” (356-pmu).
- “Listening lessons are great in elementary music especially with interactive listening guides or maps” (257-pmu)

Some participants commented about experiences with independent publications (paper or electronic) on which they have relied for listening lessons.

- “I believe listening is essential part of music development and skills and we are using Quaver curriculum which many of these components are woven throughout each [of the] lessons. When it's not I have the ability to add my own activities” (981-pmu)

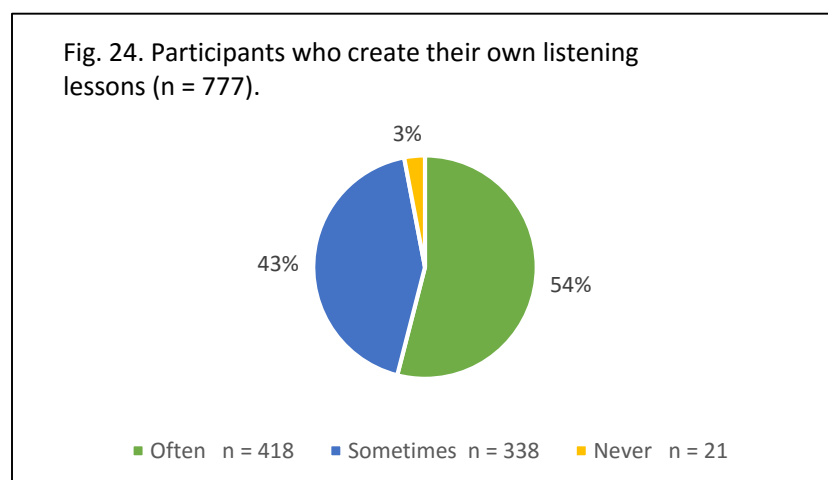
- “[The] best resource I use for listening lessons is ‘FROM FOLK SONGS TO MASTERWORKS’ [sic] by Ann Eisen and Lamar Robertson. Next would be the Artie Almedia ‘parachutes, ribbons, and scarves oh my’ [sic], and then Denise Gagne listening resource kits, and listening is fun (parachute, scarves, plates and tennis balls). I think it is just as important to have a visual as it is to move to the listening” (937-pmu).
- “John Feierabend's movement activity to classical music has been a wonderful experience for my classes. I use the ‘Move It!’ dvd/cd and children will applaud at the end of each piece” (584-pmu).

The Music Memory program, and similar state-sponsored listening contests, have motivated the use of lessons. These are often published yearly and coordinate with the music required for the contest.

- “I have used Music Memory for teaching listening in my classroom and absolutely love it!!!!!! [sic]” (722-pmu).
- “I have participated in the Wisconsin Music Listening Contest and found it to be an amazingly valuable experience for students. The transfer . . . where students hear a song they've never heard before and apply what they have learned from listening to the list pieces is very challenging and yet students in fifth and sixth grade can succeed at it!” (624-pmu).

Though published materials appeared to be in use in the elementary classrooms, another source could also be utilized: participants’ personally created lessons. With varied technologies available, any participant could choose to create their own listening lessons, especially when published materials did not meet their needs. The survey asked participants if they generated their own materials and if so, how often. The answer was purposefully vague since no

participant would have completed the survey knowing any firm percentages concerning the frequency they created such lessons. The survey showed that most generated their own listening lessons though it was not known whether these were prompted by preference or need (See Figure 24).



### **Interview data.**

Interview participants acknowledged the use of published resources as well as creating those for their own specific needs. They also had multiple technologies to help teach lessons to their students. Their discussion about the use and convenience of what they have as published materials, plus the creativity of the lessons they devised reinforced the trends shown in the survey data. Interview data results were divided into three categories: (a) the use of published materials, (b) the use of technology, and (c) the construction of original listening lessons.

#### *The use of published materials.*

All six participants had access to at least one elementary general music book series. The publishers for the textbooks were either Silver Burdett or Macmillan, and in a two cases, a participant had editions of books from both publishers. Information about the specific editions

and copyright years was not collected. Edition names mentioned were *Making Music*, *Spotlight on Music*, and *Share the Music*. All series included recordings plus listening maps shown as a page in the book, a transparency, or, in some cases, via DVD in an interactive program.

The participants differed greatly in frequency of the use of their book series for listening lessons. “I do use a little bit from my *Spotlight on Music* just not as much [as other resources], but it’s in there” (A-3:a). One participant noted a reason for using the books saying “there’s some really nice listening maps in there. It’s nice because they [students] can track with their finger which with the little kids, we’ll eventually have to deal with left-right tracking with music you know” (B-3:a). “Well, (school district name) has this textbook series that sometimes I open and draw from . . . I don’t open it all the time” (C-3:a). “The ones I usually use are out of the *Making Music* book. And I usually use those quite frequently actually because they do have quite a few good ones [listening lessons] in there” (F-3:a).

The remaining two participants had a basal book series but did not use it for anything, including listening lessons. Concerning the books, one participant commented, “I looked through it when I started teaching and took some songs out of it, but don’t use the book or those listening lessons [in the book]” (E-3:a). The same sentiment was communicated by the other saying “I do have a textbook series. I rarely use the textbooks” (D-3:a).

The participants mentioned other publications used for listening lessons. “So, my curriculum is *Game Plan*, which I use extensively. And it has a lot of different activities to hit a lot of listening areas. But I also have the ‘Rhythmically Moving’ CDs which I use a lot for listening” (A-3:a). “John Feierabend has some materials that’s [sic] really nice. All of his stuff has listening examples that correspond” (B-3:a). “I also have other publications that I bought through Orff and Kodály classes and Teachers Pay Teachers materials that I’ve gathered” (C-

3:a). In addition to these, other published listening lessons materials by Denise Gagne and Artie Almeida were mentioned.

*The use of technology.*

Audio recording examples were used in all participants' classrooms with the reasoning that listening lessons were aurally based. How audio clips were played varied greatly, however. There was a combination of CD and digital recording use, mostly generated from computers or iPads, and in one case, a cell phone. The use of a CD player was minimal. All also mentioned DVDs or videos viewed through a projector or on a monitor. Internet sites were often included, especially for websites catering to children's music and for the use of YouTube videos. The participants had several approaches to their technology concerning projected images or the selection of YouTube videos.

I do like projector stuff sometimes with like listening maps, so they can visually see what they are listening to. And then of course I use all kinds of recordings and computer access. YouTube is very handy. I use that quite a bit (A-3:c).

Portable devices provided flexibility in accessing listening lessons music examples.

I'll play directly off my phone. I've got a phone dock. I do have a CD player that I dock with that as well. I spend a decent amount of time either mirroring to our Apple TV or if I'm using YouTube, I'll pull it up straight to the Apple TV" (B-3:c).

One participant offered a summation of personal audio and visual preferences:

I get a lot off of YouTube because it's free. I have a lot of Amazon Prime music and iTunes. We now have iPads in (names district) so I'll use that through the projector. I will use the CD player usually only when I have

to because it's like on its last legs. I mean it's about dead. The computer is probably the majority of it, through YouTube or CDs that I have played through the computer (C-3:c).

Only one participant mentioned using PowerPoint shows, and one more commented on an occasional use of a SmartBoard for a listening objective. Another commented that though their room was equipped with a SmartBoard, and listening-lesson software had been purchased, there had not been an opportunity to use that technology yet.

### *Constructing original listening lessons*

All of the interview participants acknowledged writing original listening lessons. The most common reasons to do so were a lack of what they needed in published materials or a lack of motivation to seek specific materials. "If I'm teaching a certain concept and I don't want to bother looking for what's out there, I can just create it so easily" (C-3:b). One participant detailed a personal approach to teaching music, in particular, listening lessons.

I think my style of teaching is that I want students [to have] some autonomy.

I want them to have a voice in what they are doing and in the creative process . . .

I would rather them come up with ideas of what they're hearing and how we can visually represent that. And so I really want the students to help design it (the listening map). I have found with the pre-made maps that students go along with it, but they're not as engaged as when they can be a part of that creative process of listening and then finding that visual representation (E-3:b).

The two participants representing urban districts and one from a rural school commented that they generated their own listening lessons to give students exposure to musical sounds and styles

they may not hear otherwise. YouTube videos were often utilized to provide a visual connection to the aural sounds.

In comparing how often original listening lessons were used as opposed to published lessons, the interview participants' results were very similar to the survey results. Only one participant felt they used published materials more than self-generated materials. Three favored their own materials, but integrated these with published materials. Two acknowledged that they generated all their listening lesson materials. One did so to seek a better alignment with the district curriculum guidelines, the other desired increased student exposure to a variety of music.

### **Summary.**

Participants used a variety of materials and technologies to teach listening lessons in their classrooms. Though a range of published materials were available to all, the use frequency was dependent upon the individual. One third or more of the participants either did not possess or did not use certain published materials whether it be a basal textbook series, other published listening lessons, or subscription periodicals. Nearly all generated their own materials to either align with an objective or to expand the musical exposure of their students. Video or listening maps were used often to give the students a visual focus of the aural example.

Technology use varied according to the equipment each participant possessed in their classroom. However, CD and digital recordings played through a computer and YouTube videos were frequently mentioned as convenient and preferential.

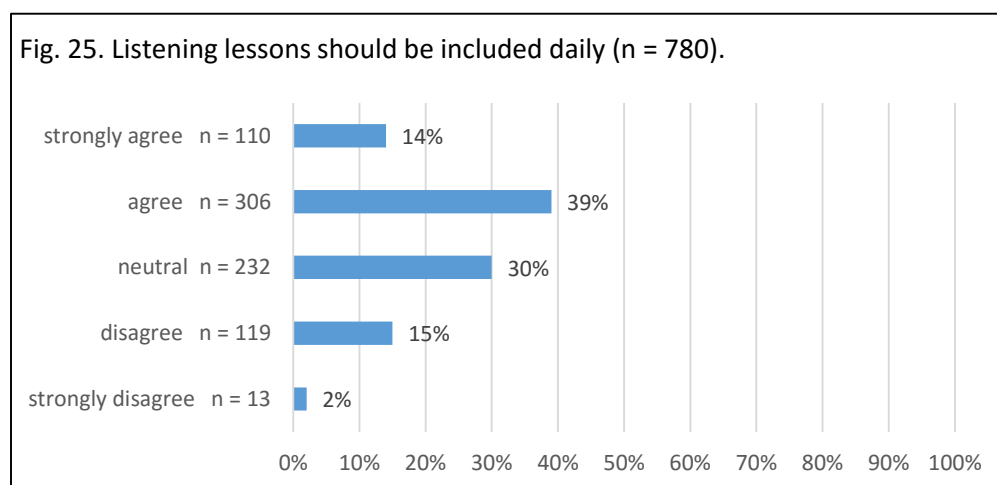
### **Research Question 4: What do teachers believe is the role of listening lessons in their classroom?**

Teacher belief systems concerning the place of listening lessons in the elementary general music curriculum were the focus of research question number four. The survey participants

responded to a group of six Likert-type questions while the interview participants answered seven open-ended questions about their beliefs.

### **Survey data.**

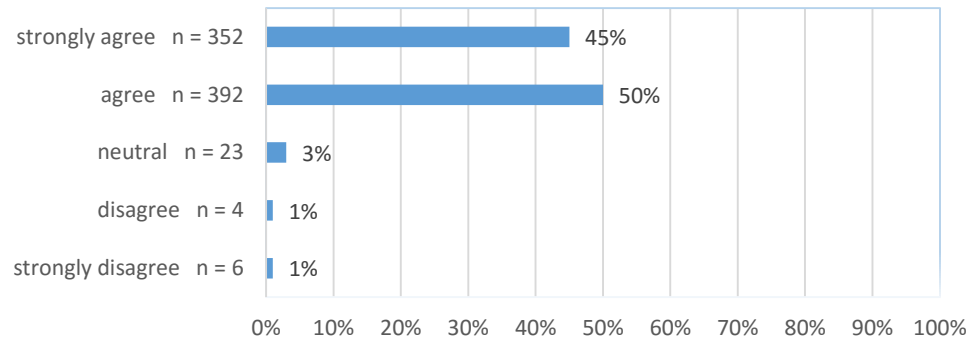
The first statement concerned the frequency in which a listening lesson should be a part of a teacher's elementary music curriculum. When posited the statement, "I believe listening lessons should be a daily part of all lesson plans in my classroom," most responded they strongly agreed or agreed with the statement as shown in Figure 25; however, the majority was slight. Less than one in five believed teaching listening lessons did not warrant daily inclusion.



The next belief statement concerned the use of listening lessons to enhance musical concepts connected to singing and playing skills. Figure 26 shows that nearly all agreed or strongly agreed that listening lesson objectives supported student vocal or instrumental performance. Examples might include singing-style samples or recorded demonstrations of instrumental techniques.

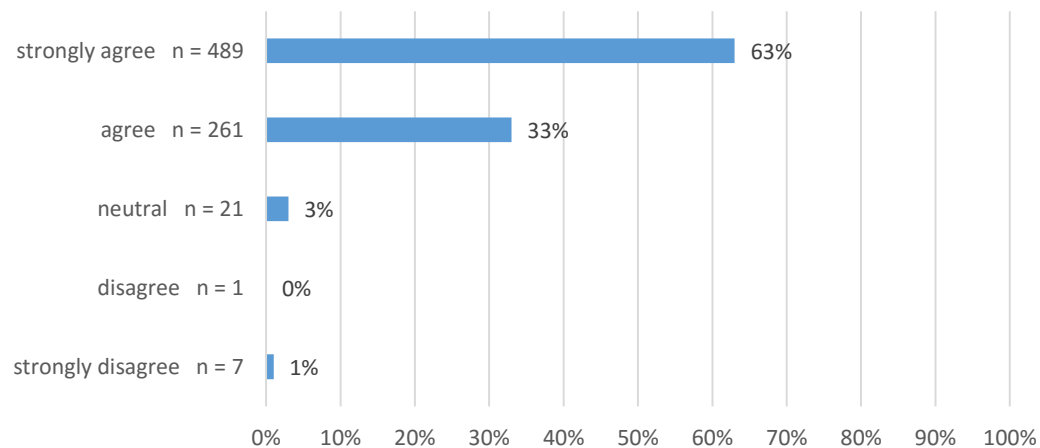


Fig. 26. Listening lessons support singing and playing skills (n = 777).

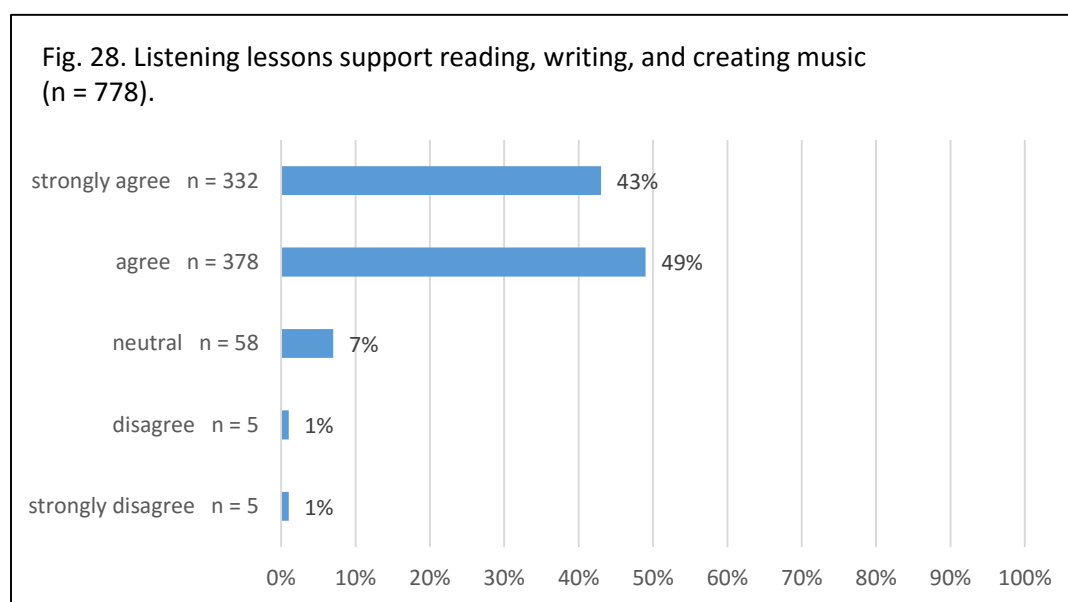


“I believe listening lessons can introduce and support movement activities in my classroom” was the third belief statement. It had the strongest positive response of all the belief statements in the survey and is presented in Figure 27. Movement experiences might encompass a range of activities from keeping a beat to responding to form in a piece of music.

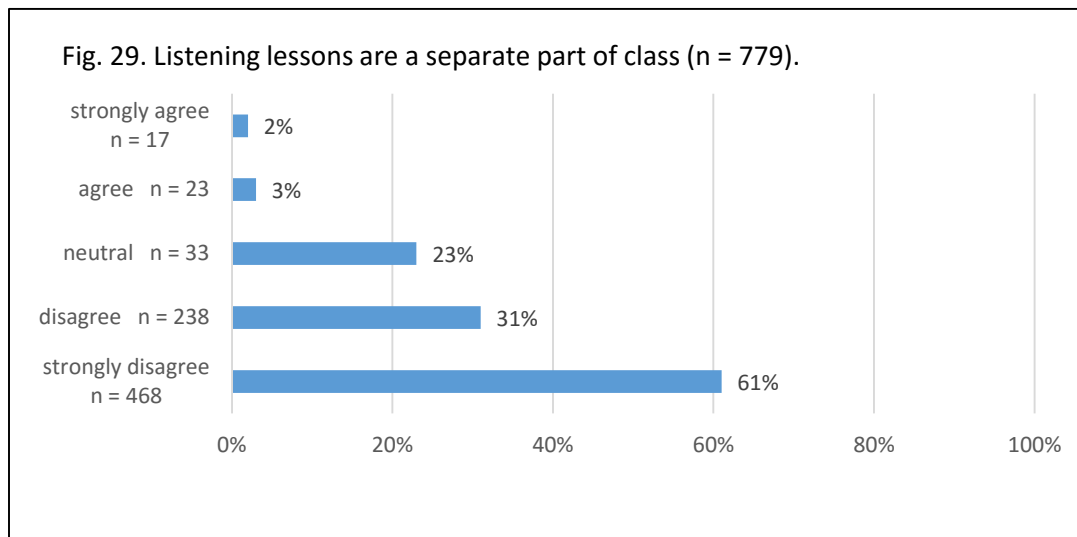
Fig. 27. Listening lessons support movement activities (n = 788).



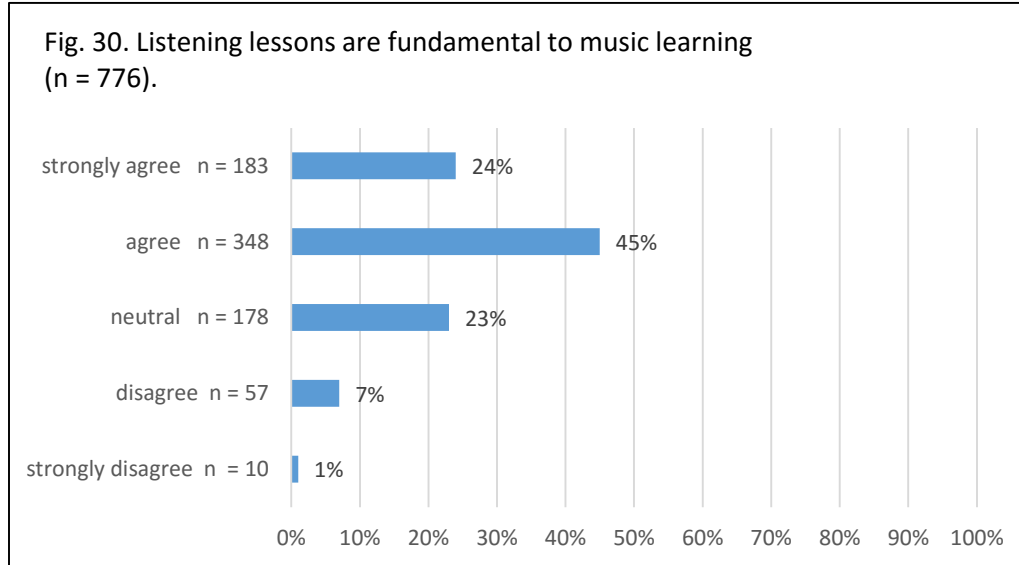
Reading, writing, and creating activities could occur regularly in many elementary general music classrooms. The fourth belief statement (see Figure 28) showed how the survey participants felt about reinforcing these activities through listening lessons. This type of activity might prompt children to create variations or accompaniments to music or facilitate writing activities that might be as limited as a rhythmic ostinato or as advanced as composing a 12-bar blues piece.



The next belief statement posed the possibility that some participants may see listening lessons as compartmentalized, separate from the performance and/or music literacy aspects of the elementary general music curriculum. An example of this could be interpreted as using listening lessons just for teaching about eras, composers, or genres of music with no connection to the musical elements. Figure 29 reflects that most disagree or strongly disagree with this paradigm.



When asked if they felt that listening lessons were fundamental to all other music learning in the music classroom, the survey participants responded positively. It should be noted that the survey participants were those who did teach listening lessons, creating a bias. Seventy-four participants who began the survey, selected that they did not teach listening lessons, and were then directed to the exit page. These people may have changed the outcome of results for this question, as well as other belief statements in research question five. Figure 30 indicates the participants' beliefs in the value of listening lessons as part of elementary general music.



Some survey participants felt inclined to express their beliefs about listening lessons in the comments section of the survey.

- “Listening is a gateway to all new vocabulary. I almost never present a new musical term that my students haven't ‘heard’ before.” (698-pbs)
- “I think listening is an integral part of music education that is not addressed enough. Yes, it is important for kids to know the foundations of music such as rhythm and steady beat, but what use is it for them to know those things if they cannot appreciate a song as it plays for them. In the long run, most of our students are not going to be musicians, professionally, but if we can teach them there is joy to be found in all sorts of music, is that not the realization of our profession as music educators?” (588-pbs)
- “Teaching for transfer when using new pieces of music after learning about a specific genre or style, for example, can be the most beneficial. Encourages upper level [sic] thinking skills.” (371-pbs)

- “I believe listening lessons have a place in the general music classroom but I think the bulk of what my students need to become musicians is to make music through singing, dancing and moving.” (187-pbs)
- Learning to listen, not just hear, is as important to music, as learning to read is important to writing. (105-pbs)
- “I can't say enough about the power of listening in elementary school. EVERY CLASS. EVERY GRADE. EVERY WEEK! [sic]” (This teacher sees students once a week) (110-pbs)

### **Interview data.**

Interview participants were asked a series of seven questions emerging from the results of the survey. Though the survey showed strong percentages towards the positive end of the Likert-type scale for most statements, explanations related to the justifications were not present in that type of data collection. Therefore, the interview questions began with an overarching query as to what reason listening lessons were taught. They were asked if they felt listening lessons were an isolated subject in music. How they felt listening lessons enhanced other types of music learning was explored, since all had expressed they integrated other music learning into listening lessons earlier in the interview. They were then asked to share the genre diversity of the music they chose for listening lessons, specifically targeting contemporary music genres for the first time in the questioning. Finally, participants spoke about the possibility that students may transfer music-class-acquired listening skills outside the music classroom into their grade-level classroom or home life.

*Reasons for teaching listening lessons.*

Reasons for teaching listening lessons centered on exposure and awareness of a musical world, coupled with knowledge of what the students would hear. The exposure to different music was not isolated to any particular teaching locale, such as urban or rural children, but to all. One participant from a suburban school said:

Most of the students don't have the experience to go out and watch the symphony themselves or even if their parents could take them they don't, because they'd rather go to 'these' [other] things. I think it exposes the kids to music they wouldn't otherwise hear (C-4:a).

From a participant in an urban locale:

My kids have a very narrow exposure as far as like what they've heard. Not that what they've heard is right or wrong . . . but they've not heard a lot of things, so I think it's important just from an exposure standpoint. So just having been exposed to more cultures, more styles, maybe not just what they've heard on their one station on the radio . . . And I think it's important that they have good quality examples, too. You can pull pop examples that have excellent quality (B-4:a).

Understanding what the students were hearing within music takes consistent effort, but this was reason enough for the listening lessons according to some participants. "I view it as a daily component of every lesson because it is its own unique skill set. So, the ability to listen and then respond to music is a unique skill" (E-5:a). Said from another perspective, this participant added:

One of the biggest things is that I want them to not just hear. I want them to think about what they hear. You know, I think teaching listening lessons is

imperative, not just for them to think about music, which is important, but it teaches them to actually just think about the information that's coming in their ears in all aspects (A-4:a).

*Listening lessons are their own category, always integrated, or a combination*

The participants unanimously felt a listening lesson could be both an isolated lesson or blended into other concepts of musical learning. The types that were “stand alone” listening lessons were topics about composers, styles, historical associations, or cultural/indigenous music studies. Blended listening lessons would be those that connected to the musical elements. Value was seen for each type of listening lesson.

*Lessons integrated with singing and playing skills*

A listening lesson that enhanced singing and/or playing skills could take several angles. It could be used to introduce a skill before teaching it to the students.

The more they listen and have a good, like example to follow, the better they sing on pitch. As far as it comes to playing I notice that if they listen to it instead of just seeing it, it makes them a little bit more confident even. It's like they understand it more when they've listened (A-4:c).

Also noted was that children's knowledge of music as an art could be enhanced by hearing listening lessons along with a singing or playing objective.

I think it probably adds to their musicality. As long as you are being careful about pulling high quality music examples and that's a hard thing to pin down, you're singing better . . . I'm not necessarily sure that showing them violin is going to inherently make them a better singer, but it may tune them in. Give them a little greater sensitivity and those things may translate like that (B-4:c).

One last perspective shared for the support of listening lessons integrated with singing and playing skills involved brain development in the child. “It engages another part of their brain and helps them to make stronger connections with that musical concept [singing or playing] cognitively [which] helps them engage their full range of senses and their whole selves” (E-4:c).

*Listening lessons integrated with movement.*

The participants were asked to provide ideas about the benefits of combining listening lessons with movement. They offered a variety of reasons as to why the two worked well together. Several participants mentioned the children, when in motion, were forced to actively listen to the music to match the movements required of them. Some noticed this combination made a good informal assessment of their objective with the lesson. Several also noticed that a benefit of moving included an increase in the oxygen level of the brain, stating that children had to sit too much in school. Also noted was that children’s learning styles were different and kinesthetic approaches needed to be addressed to help meet all learning styles. One participant summarized saying:

I’m a firm believer that kids need to move. There is so much research done on how much oxygen goes through their brain when kids are moving and also if they are not only learning visually and aurally, but also kinesthetically, it sinks in more. And I find that they internalize it and I can watch them not just clap a rhythm and say something [with it], but I can watch them move to the rhythm. And [I] say [to them] . . . only move when you hear this certain thing we’ve been practicing. You . . . can see how much it’s sinking in . . . definitely an informal assessment (C-4:d).



According to one participant, behavior issues were often minimized with movement activities that incorporated listening. “From a practical standpoint, it [movement] helps with behavior a lot. If they’re moving, then they’re engaged. They are less likely to begin doing something they are not supposed to with their hands and their bodies” (B-4:d).

*Listening lessons including composers, history, and/or cultures.*

Though lessons about composers, historical subjects and multi-cultural exposures are taught, these were not consistently incorporated. Without the audio examples or video clips, they might have been even rarer in the elementary general music classroom. Some felt that these topics were best approached using music already familiar to the students, creating a connection to the past or another culture.

I think it [listening examples] make it more interesting than if I was just telling them facts about certain composers . . . they are going to find their music more interesting. Discussing Bach we were like . . . that’s a hard sell. I think it maybe makes it more real [to add music examples]. And they can make connections too, because a lot of that music, especially if it’s classical, they’ve heard. They don’t know where they’ve heard it . . . Looney Tunes, cartoons, whatever, but they’ve heard it . . . I think that helps make a connection . . . it’s like, oh, I already know some of this stuff. It makes it a little more personal (B-4:e).

If currency outside the classroom was not possible with the desired topic, the participants noted alternative ways to still expand the children’s listening through the historical/cultural topics. They needed to be prepared to hear the music before it was played or performed. “I usually give them the background of the composer before I play their music. So that way they

kind of have an idea of what they're going to be hearing and why that music might sound like it does" (F-4:e).

*Genre diversity in listening lessons.*

The interview participants all expressed an aim to use many genres in their teaching. Some began with genres in which the children were familiar and others centered genre choices around traditional Western classical music because that suited them and their student population. One participant took a different approach saying:

I try to pull things that are less familiar to them. I do try to be sensitive to the fact that classical music may not always be representative of the population I serve. But, I mean, I try to pull in instrumental music and classical music and jazz and I'm not opposed to pulling in more pop media (B-4:f).

When using contemporary genres, most participants mentioned pop music, musical theater and even the blending of classical and pop such as the music performed by the group "The Piano Guys." Once participant described a day where children brought in their own recordings to use as examples for listening skill objectives. The songs were screened ahead of class for age-appropriate content. A desire to incorporate rap and hip hop music into listening lessons was expressed by some participants, but finding appropriate examples proved difficult.

[T]he hardest one is pulling in hip-hop or rap or things like that. Those are hard to do and it's a hard thing to discuss with the kids. A lot of what would be considered "clean" is lame and not very good and a lot of what might be of quality in the genre is not going to be allowed to be played in my room (B-4:f).

*Transfer of music listening skills outside the classroom*

All participants hoped that the listening lessons taught did or would transfer outside the music room. When asked what ways they thought a transfer of listening skills may happen, all could only speculate. Referring to the possibility of listening skill transference, one said:

That's my goal! I certainly hope so. Because I am incorporating music that they currently listen to outside the classroom and because we talk about how what we're learning in music connects to all music, not only that within the classroom but that that they hear outside (E-4:g).

But under what circumstances listening skills could emerge elsewhere was vague. "I hope they do [transfer listening skills elsewhere]. It's kind of hard to know whether they do or not" (G-4:g).

I don't know if they [listening transfers] go on in my own room, let alone take them to other situations. But I think if they can those are definitely skills that would benefit them, even in social settings and academic settings... I mean all over (B-4:g).

**Summary.**

Participants believed that listening lessons had a very important role in teaching elementary general music. If a listening lesson did not happen daily, most believed should at least happen on a regular basis. Participants felt that listening lessons supported all types of music teaching in the elementary school, including singing skills, playing skills, music literacy, and creating music. In addition, music listening lessons were believed to have a direct connection to areas of music study not related to creating and performing music such as composers, historical topics and cultural music. Participants hoped the skills learned in music transferred to other areas in a child's life, but have not mentioned an assessment of such.

**Research Question 5: What percentage of a typical month are listening lessons used across grade levels?**

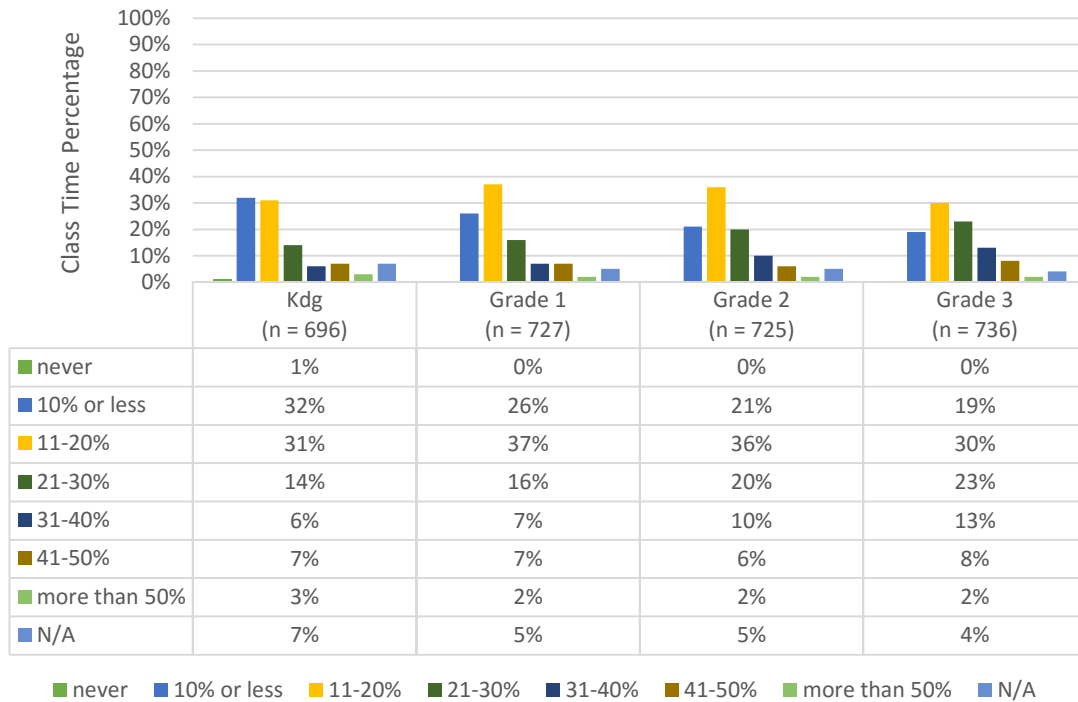
The final research question was designed to gain a perspective on how often a listening lesson was included in music class, how long a listening lesson typically lasted, and whether the grade level changed the frequency or duration. The survey participants responded by estimating what percentage of lesson time they felt they spent teaching listening lessons in a typical month of teaching. They only noted the grades taught in their current position. Interview participants answered a similar question, addressing the impetus to include a listening lesson and consideration of the age of the child to determine the length and/or frequency of the lesson.

**Survey data.**

The data were disaggregated into grade levels similar to those presented for research question two. The results for primary grades (K-3) appear in Figure 31 and intermediate grades (4-6) in Figure 32. Illustrations by grade level showed trending percentages between the grade levels since the number of participants for each grade level varied by position.

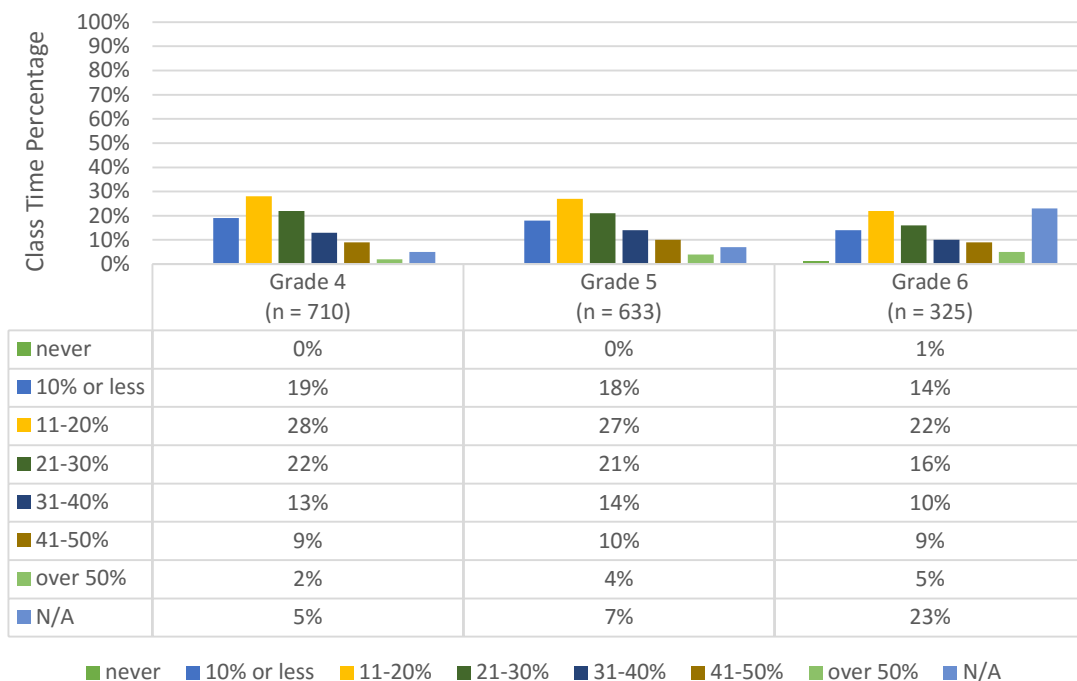
Data indicated that the phase-one participants scheduled less time for listening lessons in kindergarten than in grades one through three. The most frequent duration time for a listening lesson in first through third grades was 11-20%. For example, if a participant taught 30-minute classes, twice a week, they would spend between four and seven minutes per class on a listening lesson if they indicated the 11-20% range.

Fig. 31. Listening lesson duration, grade K-3.



The older children appeared to have listening lessons of longer duration. The percentage ranges for fourth-through-sixth grade were lower in the 10% or less and 11-20% ranges and higher in the 21-30% and 31-40% ranges than the kindergarten-through-third grade classes. Listening lesson duration seemed to increase as the children grow older, though the increase is small.

Fig. 32. Listening lesson duration, grades 4-6.



The survey participants did not provide any discussion of lesson frequency in their schools.

### Interview data.

The interview participants responded to four questions regarding a typical month of listening lessons in their classroom. They were told this was to be a generalization across grade levels they taught, excluding the circumstances around rehearsals for a program or musical performance. Responses about listening lesson frequency ranged from almost daily to daily. The duration percentage of class time was the same as the most common range in the survey data, 11-30%.

When asked what prompted participants to schedule listening lessons, the interviews revealed several reasons: (a) to reinforce or make connections to a learning concept in that

lesson; (b) to offer enrichment; (c) to aid classroom management and/or to use as a reward; and (d) to emphasize that to teach listening was part of the profession. “I’m trying to reinforce the concepts I’m teaching in music class. And whether it’s rhythm, or melody, or timbre or sometimes we’re just talking about a specific composer, it’s because I want them to be exposed to the music” (C-5:b). Enrichment lessons could be incorporated as classroom management pieces or as rewards. One participant often began class with a video listening lesson so the children had something to experience as the participant transitioned from one class to the next by moving equipment, and/or taking roll or even documenting an assessment from the last class. Another commented on a similar practice saying that to begin class with a listening lesson helped focus the children for the day, assisting with classroom management.

Other reasons for scheduling lessons were offered. One participant used contemporary music as a reward time called “Friday Fun Day.” These occasions included a listening objective directed by the participant as part of the lesson. Still another participant felt that listening was, through the adoption of standards, required in elementary general music.

I feel it’s an essential part of my job, as I am responsible for their musical skills, knowledge and abilities. I feel that the ability to listen to music and respond to music is one of the key components of what I’m supposed to do (E-5:b).

All interview participants agreed that the length of listening lessons should and do vary for children of different ages. They agreed that the younger the child, the shorter the listening lesson due to attention span.

So, my fifth and sixth graders . . . can get in-depth and I can make it [the listening lesson] really independent and think about it and have a task. And then with my younger students, PreK, K-1, we are experiencing listening. You know it's little chunks and then we talk about it and move on. Because they just don't have the attention span (A-5:d).

The aim of the lesson could vary the length. Biographical, historical and cultural topics indicated a longer lesson as did lessons on form or timbre identification. Other music elements taught through listening could be shorter such as identifying quarter notes, or distinguishing between major and minor chords.

### **Summary.**

Listening lessons occurred almost daily in elementary general music classes, occupying 11-30% of the time allowed for music instruction in grades one through six. In kindergarten, a lesser duration was indicated. The grade level of the students affected the duration more than the frequency of the lessons. Duration was affected two ways: (a) by the age of the children (younger would indicate shorter duration), or (b) by the content of the lesson (some objectives require more time).

### **Summary of Chapter**

Listening lessons are planned for a variety of reasons using many genres of music. Generally, the participants indicated a preference for teaching the musical elements, with some focus on biographical, cultural, or historical topics. Listening lessons were utilized mostly to support instruction of musical concepts, starting with certain ones taught to younger students,



broadening to favor more elements as the students grew older. Participants also incorporated listening lessons for enrichment in terms of exposure to music, as a classroom management tool, and/or as a perceived professional expectation. Listening lessons were taught using several technological applications with the participants acknowledging they also used some pre-made materials and often designed their own materials. Participants felt that listening lessons supported singing and playing skills, as well as music literacy, movement, and creating music. Planning a listening lesson occurred often and for some participants, daily. The duration of the lesson was determined by the attention span of the child.

## Chapter 5

### Discussion and Conclusions

The purpose of this study was to examine elementary general music teachers' listening lesson practices in kindergarten through sixth grade using a mixed-method research design. The quantitative phase of the design entailed an online survey distributed to all NAFME members in the twelve Midwestern states identifying as general music educators. Survey results were analyzed by percentages and frequency counts. The qualitative phase consisted of interviewing six elementary music educators from three Midwestern states. The interview participants were evenly distributed among three types of locales; rural, urban and suburban. Each was interviewed twice with the interviews coded according to Gilligan's listening guide. The following discussion will occur in the order of the research questions and findings as they appeared in chapter four.

#### Discussion

The participants sometimes taught listening lessons with music connected to a historical, biographical, or cultural subject. These lessons were usually integrated with other objectives in the classroom, by choice, using the "social studies" connection as secondary information in the listening lesson. This approach to listening lessons reflects back to examples first included in basal texts in the mid-twentieth century (Boardman & Landis, 1966; Landeck, Crook, Youngberg, & Cowell, 1968; Leonhard, Krone, Wolfe, & Fullerton, 1970). Though lessons offered information about a person, historical occurrence or a cultural exposure, a musical element was often the main objective. A referenced example showing this application would be similar to Figure 5 in which the *form* of the first movement of the "Spring" concerto from *The Four Seasons* was noted, in addition to *biographical information* about Vivaldi. This approach

was verbalized by one of the phase-two participants. “When I do a biography on a composer, I have them specifically listen for particular rhythms.” (F-1:c). Thus, the focus on learning a musical concept was concertedly targeted possibly as a means either of introducing it or reinforcing that concept over time.

However, a blended listening lesson was not the only approach taken. On occasion, musical examples were used solely for exposure to the genres, to instruments, and/or performers. “For Black History Month . . . we listened to [video performances of] Bobby McFerrin, Aretha Franklin, Michael Jackson.” (D-1:d). These practices indicated that although participants pointedly integrated historical, biographical, and/or cultural music into their curricula, it was not often the dominant focus of the lesson. One might speculate that use of such listening examples might expand students’ awareness of music styles, genres, and performers, perhaps as a basis for learning music elements at a subsequent time. In other words, musical reference points were created just by listening to different pieces of music.

Diversity in musical genres was an important finding in the study. Participants were dedicated to exposing students to a rich cross-section of music in listening lessons. Until the 1970s, Western civilization “classical” music was the only type of music recommended for listening lessons (Brown, 2014). A series of landmark movements in the 1960s, such as the Yale Seminar (1963), Tanglewood (1968), and the Goals and Objectives Project (1969) influenced change in music education. One shared objective between those movements was to expand the music genres taught in school, including listening lessons. Participants indicated that this diversity occurred through the genre choices in their classroom. Although the basal series have since gradually offered many more genres for music listening (Brown, 2014), further expansion of genres came from lessons the participants generated themselves, since all indicated they used

multiple styles and mediums in their teaching. It might be the case that the participants offered more choices in listening to capture the students' interests, attract their attention, and better relate to the diversity among the students in their classrooms. As the participants used listening lessons to expose their students to historical, biographical, and/or cultural aspects of music, they have also expanded music choices for those lessons past Western traditions, with an emphasis on diverse genres and the use of contemporary styles. These practices may expand even more in coming years due to the availability of digital music and easy video access through the Internet.

With a belief in using multi-genres in the lessons and the practice of connecting these selections to the musical concepts, the current philosophy behind teaching listening lessons appeared to be the integration of listening with a purpose of developing students' musicianship in the classroom. The listening lessons were usually taught to support an objective the participants targeted concerning performance skills, aural skills, or music literacy. Listening lessons and a musical element concept at times blended seamlessly. An example of 12-bar blues form illustrated this type of listening lesson/concept connection (see Figure 7). While the objective of the lesson could be to construct the harmonic chord structure on instruments in class, the listening lesson also included two recordings of 12-bar blues examples with the same chord structure (Crook, Reimer, & Walker, 1985, p. 159). The professional recordings were the examples for the student performance goal. Therefore, the participants indicated that listening lessons meant to illustrate or introduce musical-element studies seemed to help the students make connections to their musicianship training. Applying listening lessons in this way was a concerted instruction choice meant to couple direct and indirect learning in the general music classroom.

Participants mentioned the preferred reason for using listening lessons was to introduce, illustrate or reinforce musical element learning objectives. Listening lessons, by definition, were frequently taught in the areas such as timbre identification, form, meter, tonality, tempo and dynamics. These topics were some of the original uses for listening lessons in the published materials (Giddings, Earhart, Baldwin, & Newton, 1926; Clark, 1930). They were also the most implemented elements noted in the survey data (see Figures 20-21). Lessons also included connections to melody, rhythm and harmony objectives, but not as frequently. Using listening lessons as a tool to help teach these elements had stood the test of time, perhaps because the instruction was designed to be sequential and befitting of the ages of the children.

While many participants used their basal book series or other published materials to teach listening lessons, most also wrote and compiled their own listening-lesson resources to suit the needs of targeted objectives or concepts (see Figures 23-24). Published materials have changed though, due to Internet streaming and electronic versions of what was once published on paper. One company touts a general music curriculum, including listening lessons, based exclusively on an Internet/DVD format (Quaver's Beyond Marvelous Curriculum for Grades K-5, 2015). Some have found a way to share materials by selling listening lessons they have written through an online marketplace (Teachers Pay Teachers, 2016). One basal book series has solely-electronic options available (Bond, et al., 2015). Publications specific to listening lessons were available and were still a resource choice today (Feierabend Association for Music Education, 2016; John Jacobsen's Music Express Magazine, 2015; Music K-8, 2015; Kriske & Delelles, 2005). Yet, 97% of the participants said they wrote their own listening lessons, despite the extensive availability of published resources.

Before this study, the listening lessons literature did not inquire about lessons that were teacher-generated. Since most participants wrote their own regularly, this indicated they had needs that prompted the action. Participants mentioned several reasons they wrote their own lessons including; (a) finding specific resources for exposure to widen the musical world of their students, (b) a lack of money for resources, and (c) a need to fulfill an objective with no knowledge of, or time to research the availability of a published lesson. “If I’m teaching a certain concept and I don’t want to bother looking for what’s out there, I can just create it so easily” (C-3:b). An explanation of these findings might be that the teachers were not satisfied with the quality or approach of the materials, or they might have felt that the materials were of the “canned” nature and not creative by nature. They also might have been compelled to create materials for their students that might be more personalized so that they were attractive and motivating for the children.

Participants used various technologies to teach the lessons, preferring CDs and digital recordings played through devices such as computers, iPads, and cell phones. Occasional live performances were also noted. Projecting videos was also commonly used to deliver the music examples in a listening lesson. Since most phase-one and all phase-two participants had at least some of these technologies in their classroom, creating listening lessons suited for their specific student population could be a natural progression from the pre-defined published materials. The findings indicated that the participants often preferred to use the flexibility of their technology to construct listening lessons that best fit the needs of their students. In constructing their own, they can be more flexible and pointedly diverse in music example choice. They can also be assured that the lesson they designed will align with their students’ abilities and knowledge base better

than one published in a more general way for marketing purposes. Writing listening lessons gave the participant the autonomy needed to meet their personal curriculum goals.

Faulkner (1913) believed that the role of listening lessons for children should be about developing an ear for aesthetic beauty and skills in artistic discrimination. Glenn and Lowry reinforced that approach later saying:

Hence, it is the function of music appreciation as a school subject to provide criteria by which the student may apprehend and evaluate for himself a musical work of art, and thereafter cherish it as one of life's choicest possessions (1935, p. ix).

Though aesthetic judgement (Copland, 1957; Reimer, 2003) could be a byproduct of listening lessons today, the data showed that this was not the aim of the participants. While the question of aesthetics was not asked directly in the survey, participants could have responded to it as part of the open-ended interview questions on participants' beliefs. Not one interview participant specifically mentioned artistic judgement as a goal in the lessons. Two comments may have approached the subject with subtlety. The first was the determination of the participants to give their students' exposure to music other than what they heard outside of school, to expand the sounds they knew as music. The second was a participant that sought to connect the students to the composer's emotional expression in the music. "I tell them the composer of that piece of music wrote it for a specific reason. You know, they may be putting their emotions in the music" (F-4:a). With so little mention of artistic discrimination, the angle, if not the intent of listening lessons, may have changed philosophically to be more pragmatic versus aesthetic in nature.

Thus, aesthetic judgement was not the core belief the participants held for teaching listening lessons. Instead, the philosophy expressed was one of listening lessons used to support musical skills. Participants felt that that occasionally listening lessons were taught in isolation or

compartmentalized, but integrated lessons were preferred. Most agreed that listening lessons should be taught regularly, if not daily and that many genres should be included in the lessons. A strong tenet was communicated that listening lesson objectives should be aligned with teaching the reading, writing, and creating of music.

Several reasons for embracing listening lessons in music emerged from the data including; (a) exposure to new music and enrichment for the students, (b) classroom management through quiet focus or movement, and (c) expectations that listening was taught as part of meeting music standards. With data that indicated a pragmatic approach to listening lessons, participants may be giving priority to developing musical performance skills over being life-long music consumers whether consciously or unconsciously. With an apparent lack of a defined effort to implement artistic judgement into elementary general music, a question could arise whether artistic judgement was included in the curricula, or was even a subject that was considered teachable by the participants.

Participants confirmed that one role of listening lessons was to bring movement into the classroom. Connecting objectives to motor activity was a common practice which dates back to the very beginning of the listening lesson movement. “The child should be encouraged to express in some bodily activity his own reaction as to what he thinks or feels that the music is saying to him” (Clark, Music appreciation for little children, 1920, p. 21). Published materials continue to reflect movement in connection with listening lessons (Beethoven, J. et al., 2008; Bond, et al., 2015). Participants mentioned movement was essential to their classroom. “Not only listening but experiencing the music through movement is important” (343-llp). “I’m a big believer that they learn through movement and the kids need to move and interact with things kinesthetically. It reaches many learning styles that way” (C:4:d). Participants realized that children learn



different ways and often need to sit for long periods of time at school. Listening lessons with movement not only brought another learning style into the music classroom, but also allowed children the physical benefits of movement. Indications were that participants were in sync with the mental and physical needs of all their children and used listening lessons to help address their needs, thus the lessons were integral to teaching and learning. One might also suggest that movement was deemed motivational to the students and easily focused their attention, an activity that was perhaps more manageable than having them sit in seats and listen passively.

Listening lessons were firmly embedded in elementary general music classrooms. Participants expressed this by the frequency listening lessons were planned and the duration of the lesson within the music class. The survey showed that a lesson commonly took 11-30% of the class period in music, if the class was not rehearsing a performance, and was scheduled almost daily. The interview data supported these results. Younger children typically had shorter listening lessons than older children, but the duration did not affect the frequency of the lessons. However, participants noted that some objectives took more time to teach such as form, timbre, and/or historical and cultural topics.

Participants were careful about the placement of listening lessons, depending on their reason for inclusion into a classroom session. They adjusted for the attention span variance of the students, as well as choosing lessons that were developmentally appropriate to their particular student population. Lessons were planned to reinforce skills, enrich the children, and at times, as a reward. The value placed on listening lessons in the classroom was obvious by the percentage of time indicated by the participants. The participants noted that age level and lesson objectives influenced the duration and frequency of lessons but within the common percentages. However, time spent in listening did not exceed the time spent actively making music in the classroom.

Making music in various ways seemed to be the predominant choice of musical activity. It might be suggested that the attention devoted to listening lessons was integral to learning concepts, to having awareness of music types, and to hearing the varieties of music, all underpinning the total learning acquired in the music classroom.

Two concerns emerged in the study that may have had some influence on the results. Both became evident as the quantitative results were interpreted. They either were not resolved, or could not be resolved with the qualitative results phase. (a) Since there was no definition found for listening lessons in the literature, the researcher compiled a definition for the study from a cross-section of writings over a fifty-year time span. It was apparent, through both phases of the research design, that the participants did not consistently interpret the definition as intended. However, listening, as described by the participants, appeared to be purposive and attentive as defined by Green (2001). The difficult differentiation seemed to be separating a listening lesson example from the teacher modeling music to be performed by the students. Though Green included modeling for performance in purposive listening, it was not a part of the listening lesson definition for this study. After these indications emerged from phase one, extra time was taken to explain the listening lesson definition to the phase two participants before beginning both interviews. They were encouraged to ask questions about the definition. Despite the precautions, participants also strayed from the definition at times when answering questions in the interviews. (b) Since the survey design excluded those who said they did not teach listening lessons as defined, 7.94% of the participants, or 74 educators were not given the opportunity to share their viewpoint. It remains unknown what approach to elementary general music curricula they practiced or their reasons for excluding listening lessons from their position, even though that was not the focus of the study.

## **Conclusions**

Listening lessons appear to have become ingrained in the practices of most elementary general music teachers. Whether they follow a methodology, an approach, standards, or their own intuition to teach music, listening lessons have a place in the curriculum. Listening lessons may have occupied a minority of the scheduled music time, but the effort spent teaching listening lessons showed a value and purpose in those lessons. Many realized if they did not concertedly enrich their students' music education with a variety of music, there may be no other opportunity for that to happen in school. However, when asked if they felt students transferred listening skills taught outside the music classroom, opinions were mixed. Most hoped so, but were unsure. Participants generally did not compartmentalize listening lessons, but rather used them to help teach concepts and as exposure to diverse genres of music.

## **Implications**

For more than two decades, music educators have had guidelines for teaching music through national standards compiled by NAfME (National Coalition for Core Arts Standards, 2015; *The school music program: A new vision*, 1994). Yet, many participants did not follow the standards. This implied that the participants choose listening lessons that held personal meaning to them, perhaps due to their own background as a musician or their particular educational training. Each would have a very individualized, unique approach to teaching or crafting a listening lesson. Therefore, the purposeful planning of general music lessons in elementary school general music, including listening lessons, was not pointedly determined by the standards movement of the last few decades, but rather, the individual in the classroom.

The participants in this study were mostly veteran educators. Many would have gained their initial teaching credentials at a time when there were few technological advancements such

as the Internet. Yet, the use of digital media was well documented in this study. This implied that the application of technology in the classroom has been embraced by the participants in the years after their training as undergraduates. They have continued to expand how they offered music education to their students through implementation of new technologies regularly in the classroom.

The use of current musical styles in listening lessons was noted by the participants. These lessons often were self-generated to achieve the social currency they desired. This practice suggests that the participants may have attempted to accomplish two things; (a) peak the students' attention with familiar music they enjoy to direct their learning, and (b) eliminate the perception that music studied at school was in some way different than music outside of school.

Last, the participants in this study obviously valued the use of listening lessons in the classroom, but approached these in a variety of ways and with different technologies. They appeared to educate their students about music literature and taught musical concepts through musical literature.

### **Recommendations.**

From the survey results, interviews, review of literature and mixed-method conclusions, the researcher recommends several topics for further study on the practice and beliefs of listening lessons, including related subjects in the elementary general music classroom.

- What is the place of national standards in the individual curricular practices of general music teachers? Why are the standards used as a basis for lesson plans or why not?
- Do teachers that incorporate element-based listening lessons with an Orff Approach curriculum have better learning outcomes than teachers who do not incorporate listening lessons with Orff?

- Do teachers that incorporate element-based listening lessons with a Kodály Method curriculum have better learning outcomes than teachers who do not incorporate listening lessons with Kodály?
- Do teachers that incorporate element-based listening lessons with a Music Learning Theory method have better learning outcomes than teachers who do not incorporate listening lessons with Music Learning Theory?
- Do teachers that practice eclectic methods which include listening lessons, have better learning outcomes than teachers that focus on one particular method or approach?
- Are the listening skills taught in music transferring to assist students in other parts of their lives where focused listening is an asset?
- Are listening lessons best approached through movement, visuals, performance incorporation, manipulatives, or as purposive listening in isolation to achieve the objective outcomes of the teacher. Does the musical element or subject matter? Does the age of the child matter?
- A replication of this study in another region for comparison could be beneficial to the profession, especially if the same listening lesson definition is used and/or those who do not teach listening lessons were allowed to voice reasons why they do not teach them.

Listening lessons, regardless of the definition or approach, were evident in elementary general music. Music class in elementary school may be the most consistent place in K-12 education where all students were enrolled in music studies. If we desire a musically educated society, the elementary general music teachers must practice fine teaching. Through singing, playing, reading, creating, and listening to music, children may grow to not only be musicians, but to be patrons and educated listeners of music for their adult lives. Though other factors outside school

may influence music in the life of a young person, an elementary general music teacher has been a common denominator for music learning in most communities. Participants took this responsibility seriously.

I think listening is an integral part of music education that is not addressed enough. Yes, it is important for kids to know the foundations of music such as rhythm and steady beat. But what use is it for them to know those things if they cannot appreciate a song as it plays for them. In the long run, most of our students are not going to be musicians, professionally, but if we can teach them there is joy to be found in all sorts of music, is that not the realization of our profession as music educators? (588-pbs)

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## Appendix A

### Listening Lesson Practices in the Elementary General Music Classroom:

#### A Mixed-Method Approach

#### Information Statement

The Department of Music at the University of Kansas supports the practice of protection for human subjects participating in research. The following information is provided for you to decide whether you wish to participate in the present study. You should be aware that even if you agree to participate, you are free to withdraw at any time without penalty.

We are conducting this study to better understand music educators' use of listening lessons in the elementary general music classroom. This will entail your completion of a survey. Your participation is expected to take approximately 8 minutes to complete. The content of the survey should cause no more discomfort than you would experience in your everyday life.

Although participation may not benefit you directly, we believe that the information obtained from this study will help us gain a better understanding of pedagogical practices in elementary general music classes. Your participation is solicited, although strictly voluntary. Your name will not be associated in any way with the research findings. Your identifiable information will not be shared. All findings will be reported as a group, both anonymously and confidentially. The results will be used for presenting research in the form of an article.

*\*It is possible, however, with internet communications, that through intent or accident someone other than the intended recipient may see your response.*

If you would like additional information concerning this study before or after it is completed, please feel free to contact us by phone or mail.

Completion of the survey indicates your willingness to take part in this study and that you are at least 18 years old. If you have any additional questions about your rights as a research participant, you may call (785) 864-7429 or write the Human Subjects Committee Lawrence Campus (HSCL), University of Kansas, 2385 Irving Hill Road, Lawrence, Kansas 66045-7563, email [irb@ku.edu](mailto:irb@ku.edu).

Sincerely,

Debra Brown  
Principal Investigator  
School of Music  
Murphy Hall  
University of Kansas  
Lawrence, KS 66045  
(785) 864-4784  
[debrown722@ku.edu](mailto:debrown722@ku.edu)

Debra Hedden, Ed.D.  
Faculty Supervisor  
School of Music  
Murphy Hall  
University of Kansas  
Lawrence, KS 66045  
(785) 864-9638  
[dhedden@ku.edu](mailto:dhedden@ku.edu)

### Participant Demographics

1. Are you currently certified/licensed as a music educator?  
☐ Yes  
☐ No
2. Does all or part of your current position include teaching elementary general music? (A “No” answer exits the survey)  
☐ Yes  
☐ No

Listening lessons for this study are defined as live or recorded music used in all or part of a music lesson, not to be performed by the students through singing or playing, but rather used as material to develop music listening skills and/or learn about musical works and composers.

3. Do you teach listening lessons as part of your position? (A “No” answer exits the survey)  
☐ Yes  
☐ No
4. Do you have additional certification in any of the following? (Check all that apply)  
☐ Orff  
☐ Kodály  
☐ Dalcroze  
☐ Suzuki  
☐ Other  
☐ None
5. What is the highest degree you have earned?  
☐ Bachelor's  
☐ Master's  
☐ Doctorate
6. How many years have you been a music teacher, including this current year?  
☐ 1-3  
☐ 4-6  
☐ 7-10  
☐ 11-15  
☐ 16 or more
7. What best describes the location of your school? (Check all that apply)  
☐ Urban  
☐ Suburban  
☐ Rural

8. In what state do you live?

- ☐ Illinois
- ☐ Indiana
- ☐ Iowa
- ☐ Kansas
- ☐ Michigan
- ☐ Minnesota
- ☐ Missouri
- ☐ Ohio
- ☐ Nebraska
- ☐ North Dakota
- ☐ South Dakota
- ☐ Wisconsin

Current Elementary General Music Position and Curriculum

9. Which of the following music classes do you currently teach? (Check all that apply)

- ☐ PreK
- ☐ Kindergarten general music
- ☐ Grade 1 general music
- ☐ Grade 2 general music
- ☐ Grade 3 general music
- ☐ Grade 4 general music
- ☐ Grade 5 general music
- ☐ Grade 6 general music
- ☐ Grade 7 general music
- ☐ Grade 8 general music
- ☐ Elementary Chorus
- ☐ Elementary Band
- ☐ Elementary Orchestra (strings)
- ☐ Middle School Chorus
- ☐ Middle School Band
- ☐ Middle School Orchestra (strings)
- ☐ High School General Music
- ☐ High School Chorus
- ☐ High School Band
- ☐ High School Orchestra (strings)
- ☐ High School Music Theory
- ☐ Other

10. How frequently do you see your elementary general music classes?

- ☐ Once a week (or less)
- ☐ Twice a week
- ☐ Three times a week
- ☐ Four times a week
- ☐ Every day
- ☐ Other (please specify)

11. How long do your elementary general music classes meet per session?

- ☐ 15 minutes or less
- ☐ 16-25 minutes
- ☐ 26-40 minutes
- ☐ 41-50 minutes
- ☐ More than 50 minutes

12. What standards are used in your school to guide the curriculum? (Check all that apply)

- ☐ School standards
- ☐ District standards
- ☐ State standards
- ☐ National standards
- ☐ I do not know
- ☐ Other (please specify)

13. Who has the most influence on your music curriculum?

- ☐ Each teacher develops his/her own
- ☐ The music educators in the district
- ☐ Curriculum advisors
- ☐ Curriculum coordinator
- ☐ Arts administrator
- ☐ The state
- ☐ I do not know
- ☐ Other (please specify)

14. Do you rely upon the curriculum documents of your district to plan your daily instruction?

- ☐ Never
- ☐ Rarely
- ☐ Often
- ☐ Frequently
- ☐ Always
- ☐ There are no district curriculum documents

### Listening Lessons

15. Considering only the grades currently assigned to me, I teach listening lessons to expose students to:

	K	1	2	3	4	5	6	N/A
Composers and their biographies through listening to their music.								
Great classical works of music.								
A variety of genres and styles of music, including contemporary and popular.								
Ethnic or cultural music other than their own.								
Musical periods from the Renaissance to the present day.								

16. Considering only the grades currently assigned to me, I use listening lessons to teach:

	K	1	2	3	4	5	6	N/A
Musical form.								
Identification of different instruments.								
Identification of different voice parts/ranges.								
Identification of different ensembles.								
The musical element of rhythm.								
The musical element of meter.								
The musical element of tempo.								
The musical element of melody.								
The musical element of tonality.								
The musical element of harmony.								
The musical element of texture.								
The musical element of dynamics.								

17. I use the following materials in my classroom to teach listening lessons:

	Yes	No
Music textbook series		
Periodicals		
books		

18. I use the following technologies in my classroom to teach listening lessons:

	Yes	No
Recordings/CDs		
Videos/DVDs		
Interactive programs		
PowerPoints		
Internet Websites		
Smartboard programs		

19. I typically creat my own materials for listening lessons to suit my teaching needs.

- ☐ Often  
☐ Sometimes  
☐ Never

20. I believe listening lessons:

	Strongly agree	Disagree	Neutral	Agree	Strongly disagree
should be a daily part of all lesson plans in my classroom.					
can serve to introduce musical concepts to support skills for singing and playing instruments.					
can introduce and support movement activities in my classroom.					
can support activities in reading music, writing music, and creating music					
are a separate part of music class, and not related to other music class content.					
are fundamental to all other music learning in my classroom.					

21. In one school year, approximately what percentage of your classroom time do you spend teaching listening lessons for each of your grade levels?

	never	10% or less	Between 11-20%	Between 21-30%	Between 31-40%	Between 41-50%	More than 50%	N/A
Kindergarten								
Grade 1								
Grade 2								
Grade 3								
Grade 4								
Grade 5								
Grade 6								

22. If you have additional comments about listening lessons in elementary general music, please provide them here.

Thank you for your participation.

## **Appendix B**

### **Adult Informed Consent Statement**

#### **The Use of Listening Lessons in the Elementary General Music Classroom: A Mixed-Methods Approach**

##### **INTRODUCTION**

*The Department of Music Education and Music Therapy at the University of Kansas supports the practice of protection for human subjects participating in research. The following information is provided for you to decide whether you wish to participate in the present study. You may refuse to sign this form and not participate in this study. You should be aware that even if you agree to participate, you are free to withdraw at any time. If you do withdraw from this study, it will not affect your relationship with this unit, the services it may provide to you, or the University of Kansas.*

##### **PURPOSE OF THE STUDY**

*The purpose of this study is to examine the practiced and beliefs of elementary general music educators concerning listening lessons as part of the curriculum.*

##### **PROCEDURES**

*You will be asked to consent to two 30-minute personal interviews about your experiences and beliefs teaching listening lessons as part of your curriculum. The interviews will take place off school ground at a site of your choosing. They will be digitally recorded both as audio and video files. The recordings are required for participation in the research, and you may ask that they be stopped at any time. All audio and video recordings will be transcribed by the researcher and archived in a password-protected online file service. The interview scripts will be used only for this study.*

##### **RISKS**

*There are no anticipated risks involved in this study.*

##### **BENEFITS**

*The ultimate goal is to effect the profession at large through presentation and publication. In addition, possible avenues of in-service training could emerge.*

##### **PAYMENT TO PARTICIPANTS**

*Participants in this study will not be paid.*

##### **PARTICIPANT CONFIDENTIALITY**

*Your name will not be associated in any publication or presentation with the information collected about you or with the research findings from this study. Instead, the researcher(s) will use a study number or a pseudonym rather than your name. Your identifiable information will*



*not be shared unless (a) it is required by law or university policy, or (b) you give written permission.*

*Permission granted on this date to use and disclose your information remains in effect indefinitely. By signing this form you give permission for the use and disclosure of your information for purposes of this study at any time in the future.*

#### REFUSAL TO SIGN CONSENT AND AUTHORIZATION

*You are not required to sign this Consent and Authorization form and you may refuse to do so without affecting your right to any services you are receiving or may receive from the University of Kansas or to participate in any programs or events of the University of Kansas. However, if you refuse to sign, you cannot participate in this study.*

#### CANCELLING THIS CONSENT AND AUTHORIZATION

*You may withdraw your consent to participate in this study at any time. You also have the right to cancel your permission to use and disclose further information collected about you, in writing, at any time, by sending your written request to: Debra Rae Brown, University of Kansas, 1530 Naismith Dr., 432 Murphy Hall, Lawrence KS 66045.*

*If you cancel permission to use your information, the researchers will stop collecting additional information about you. However, the research team may use and disclose information that was gathered before they received your cancellation, as described above.*

#### QUESTIONS ABOUT PARTICIPATION

*Questions about procedures should be directed to the researcher(s) listed at the end of this consent form.*

#### PARTICIPANT CERTIFICATION:

I have read this Consent and Authorization form. I have had the opportunity to ask, and I have received answers to, any questions I had regarding the study. I understand that if I have any additional questions about my rights as a research participant, I may call (785) 864-7429 or (785) 864-7385, write the Human Subjects Committee Lawrence Campus (HSCL), University of Kansas, 2385 Irving Hill Road, Lawrence, Kansas 66045-7568, or email irb@ku.edu.

I agree to take part in this study as a research participant. By my signature I affirm that I am at least 18 years old and that I have received a copy of this Consent and Authorization form.

---

Type/Print Participant's Name

---

Date

---

Participant's Signature

### Researcher Contact Information

Debra R. Brown  
Principal Investigator  
Music Education & Music Theory  
432 Murphy Hall  
University of Kansas  
Lawrence, KS 66045  
785-864-4784  
[debrown722@ku.edu](mailto:debrown722@ku.edu)

Dr. Debra Hedden  
Faculty Supervisor  
Music Education & Music Theory  
448 Murphy Hall  
University of Kansas  
Lawrence, KS 66045  
785-864 -9638  
[dhedden@ku.edu](mailto:dhedden@ku.edu)

## Appendix C

### Phase 2 Interview Questions

#### Question Set

**RQ 1: Do teachers use listening lessons to teach historical, biographical, and/or cultural aspects of music? If so, how?**

- a. Do you teach listening lessons that coordinate with historical, biographical and/or cultural aspects of music?
- b. What would be an example of a listening lesson based on a historical topic that you've taught?
- c. What about an example of a listening lesson based upon a biography?
- d. Do you teach cultural or indigenous music through listening lessons?
  - a. What are some examples?

**RQ2: Do teachers use listening lessons to teach the musical elements, such as (a) musical form; (b) instrument, voice, and ensemble identification; (c) rhythm, meter, melody, modes/tonality, texture, harmony, tempo and dynamics? If so, how?**

- a. If you use a listening lesson to teach timbre (such as identifying ensembles, voices or individual instruments or groups of instruments) what would be a way you approach this?
- b. If you use listening lessons to teach form, can you give me an example?
- c. If you use listening lessons to teach melody, can you give me an example?
- d. If you use listening lessons to teach rhythm or meter, can you give me an example?
- e. If you use listening lessons to teach modes or tonality, such as identifying major or minor, can you give me an example?
- f. If you use listening lessons to teach texture, what would be an example?
- g. What about harmony?
- h. Tempo?
- i. Dynamics?

**RQ3: What materials do teachers use to create listening lessons?**

- a. What published materials do you have to teach listening lessons?
  - a. How often do you use them?
- b. Do you generate your own materials for listening lessons?
  - a. What prompts do you generate your own materials?
  - b. How often do you decide to use the materials you devise?
- c. What technologies do you have and use to teach your listening lessons to students?
  - a. Is there any reason for the technology you use the most?

**RQ4: What do teachers believe is the role of listening lessons in their classroom?**

- a. What reason(s) do you see for teaching listening lessons to elementary students?
- b. Do you believe listening lessons to be integrated with other types music learning, (such as playing, singing or music literacy), as independent segment of music teaching, or a combination of both?
- c. Do you feel that listening lessons reinforce music literacy, singing and playing skills?
  - a. How?
- d. Do you feel that listening lessons enhance movement in your classroom?
  - a. What are some benefits to this?
- e. How do feel listening lessons help with teaching about composers, history and cultures?
- f. Are there any genres of music that you feature more than others in your listening lessons?
  - a. Do you integrate contemporary genres?
    - i. Give an example.
- g. Do you feel children may be transferring listening skills learned in music to situations outside the music classroom?
  - a. If so, in what way?

**RQ5: What percentage of a typical month are listening lessons used across grade levels?**

- a. Do you schedule listening lessons regularly?
  - a. How regularly (every music class, every third class, etc)?
- b. What prompts you to plan a listening lesson?
- c. Using an average month of teaching as your basis, how long is a listening lesson's duration expressed as a percentage of the class time?
  - a. Will the lesson objectives will vary the length of time the lesson takes to teach?
  - b. What is an example of a listening lesson of short duration? Longer duration?
- d. When planning listening lessons for different-aged children, do you change the frequency or duration of the lessons?
  - a. Can you describe how lessons might vary in frequency or duration between grade levels (ex. K-1, 1-2, 2-3, etc.)

**Are there any other thoughts or ideas about listening lessons that you would like to tell me today?**

**Thank you for your time.**

## Appendix D

### Analysis Sample of Gilligan's Listening Guide

To illustrate how Gilligan's listening guide is coded, interview fragments will be used to demonstrate each step. All samples will be from participant F's transcript of research question number one. With Gilligan's listening guide, the data emerge from the researcher's narrative as opposed to coding results by themes. To frame this approach is recommended that:

- Each step is called a "listening" rather than a "reading" of the transcript
- Each listening focuses or "tunes into" a particular aspect
- None of the four listening steps is meant to stand alone

**Step 1: *Listening for the plot*:** the researcher listens to how the participant answers the questions as well as how they react to the questions. I choose to highlight step 1 in yellow.

#### Researcher:

What about an example of cultural or indigenous music through listening lessons?

#### Participant F

I do a little bit with some different parts of the world. Some music is really very difficult for the little ones, but I do like to do African music with them. They really seem to enjoy the African music, just because of the drums. That seems to be their favorite, so we do a lot of listening to African music, but I try to incorporate as much as I can music from other parts of the world because I know that for my kids, they may never get the experience to travel abroad and hear those different styles. So I think it's very important that they hear what kids from other countries may be hearing and performing in their culture.

**Step 2: *"I" poems*:** the researcher extracts all statements from the interview where the participant makes a statement using first-person. These poems show the importance of the verb choice the participant makes when speaking about him or herself. "I" poems pick up an associative stream of thoughts and feeling. I choose to circle these in red, then extract them into a

poem. Below is Participant F's "I" poem for the first research question. Highlighted are the "I" statements from the sample above.

I have taught  
 I may have them listen  
 I would say  
 I don't do a lot of those  
 I have done some  
 I do  
 I've done a little bit  
 I do a little bit  
 I do like to incorporate  
 I try to  
 I can  
 I know  
 I think  
 I do play some music  
 I usually  
 I plan

**Step 3: *Contrapuntal voices*:** the researcher listens for a counterpoint of expressed experience within the transcript. The plot being the lead voice, while other "melody lines" may be included in the form of another facet expressed in the answer. I choose to mark this step with arrows and phrases.

### Researcher:

What about an example of cultural or indigenous music through listening lessons?

### Participant F

I do a little bit with some different parts of the world. Some music is really very difficult for the little ones, but I do like to do African music with them. They really seem to enjoy the African music, just because of the drums. That seems to be their favorite, so we do a lot of listening to African music, but I try to incorporate as much as I can music from other parts of the world because I know that for my kids, they may never get the experience to travel abroad and hear those different styles. So I think it's very important that they hear what kids from other countries may be hearing and performing in their culture.

Not frequent    influenced by age    favorite one    Exoticism experience

Counterpoint could be that "F" wants to use music to "show" students the world.

**Step 4: *Composing an analysis*:** the researcher listens (reads) again the transcript along with the data from steps 1-3 and composes a statement of what was heard in the transcript. The analysis statement for the sample excerpt of participant F is below.

Participant F will sometimes teach listening lessons based on cultural music but is possibly timid to do so with the younger students. African music, especially drums seems to be a favorite. F feels a responsibility to give students a worldly experience through music.